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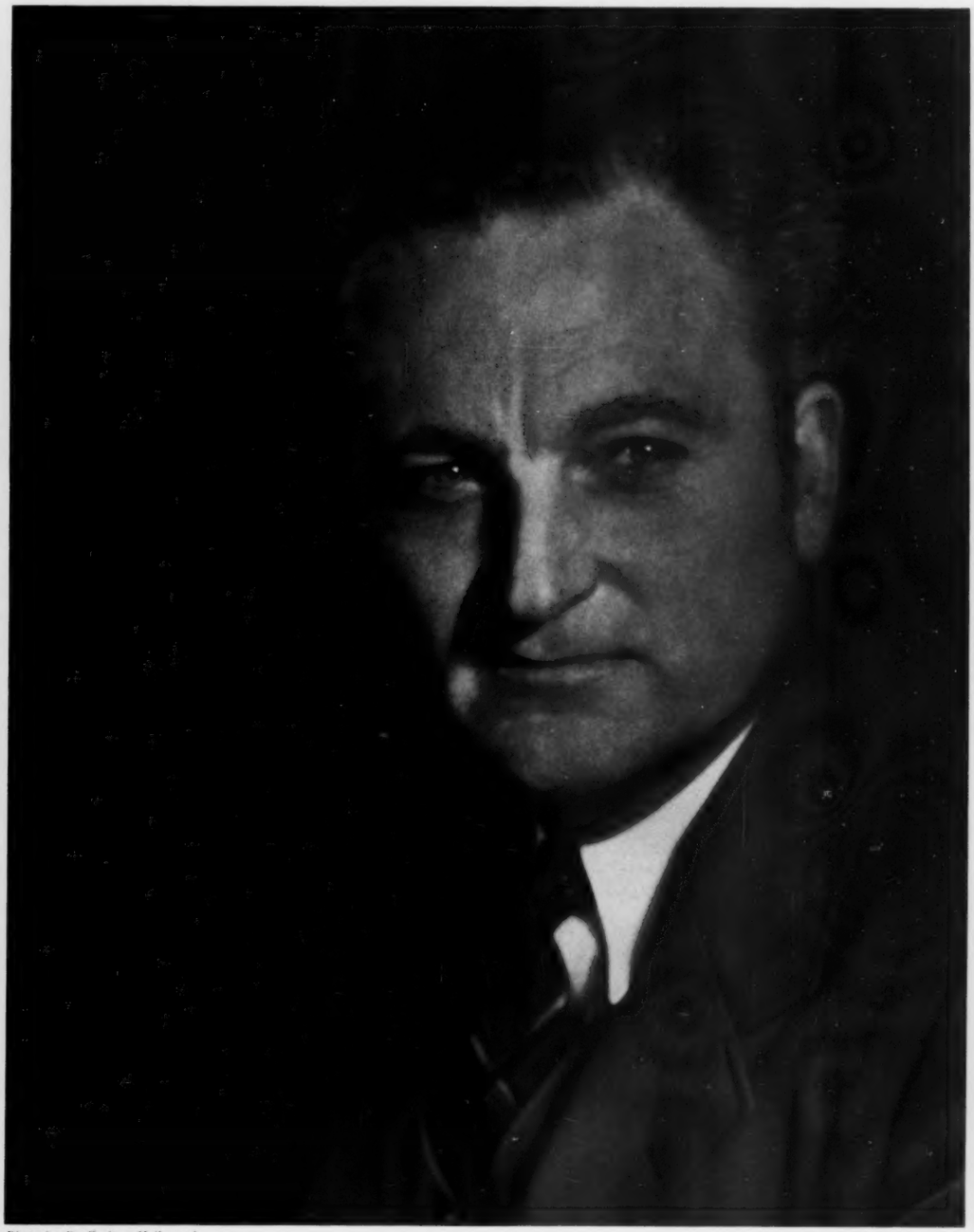

Photo by De Freitas, Hollywood

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GIAN-CARLO MENOTTI,
twenty-five-year-old Philadelphia composer, has been commissioned by Lenox R. Lohr, president of the National Broadcasting Company, to write an opera especially for radio presentation. It is to be original both as to music and libretto, and will be of one hour's length. Menotti's opera-bouffe, Amelia al Ballo, was presented by the Curtis Institute at the New Amsterdam Theatre in New York on April 11. (Photo by Pictorial Feature Service.)

OTTO KLEMPERER (right) and JOSEPH ACHRON,
composer-violinist, discussing Mr. Achron's second violin concerto which was recently given its premiere performance with Mr. Achron as soloist, by the Los Angeles Philharmonic Orchestra. (Photo by Maurice Goldberg.)

DUSOLINA GIANNINI,
soprano of the Metropolitan Opera, in her cabin aboard the SS. Bremen on which she sailed May 4 for a summer of concert, opera and motion picture work in various parts of Europe. Her first appearance is as soloist in world premiere of Requiem written by her brother, Vittorio Giannini, to be given by the Vienna Society of the Friends of Music on May 26. Vittorio Giannini and his wife also sailed on the Bremen to attend this performance. Miss Giannini's voice is to be heard in the United States via the radio on May 23 on the RCA-Victor Magic Key Hour.

DISTINGUISHED PASSENGERS OF THE SS. QUEEN MARY,
sailing from New York early this month. Left, Dr. Artur Rodzinski and C. J. Vosburgh, respectively conductor and manager of the Cleveland Orchestra. At right, Igor Stravinsky, Russian composer, conductor and pianist, returning to Europe after appearing here this season in all three capacities. (Musical Courier Staff Photos.)

A SCENE FROM FAUST
presented as the opening opera of the Metropolitan Spring Season. The picture taken of the actual scene on the stage shows Valentin (Donald Dickson) dying, mourned by Marguerite (Hilda Burke) and Siebel (Lucielle Browning).
(Musical Courier Staff Photo.)

THE SPRING SEASON AT THE METROPOLITAN HAS ITS SECOND ANNUAL OPENING.
Three views of the crowd which assembled for the initial offering, Gounod's Faust, show the informality of the popular season, as contrasted to the pomp of the winter audiences.
(Musical Courier Staff Photos.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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May 15, 1937

Notable Artistry Marks Cincinnati May Festival

Thirty-second Biennial Event Reaches Brilliant Climax under Baton of Eugene Goossens—Works of Beethoven, Berlioz, Wagner, Elgar, Goossens and Dett Performed—Noted Soloists Assist Choruses

By RENÉ DEVRIES

CINCINNATI, O.—The Cincinnati May Festival has long been recognized as the most important music biennial in America not only for the excellence of the performance of standard choral and orchestra works, but for the eminent soloists engaged and the number of new works first made known here. Since its inception sixty-four years ago under Theodore Thomas, the festival has attracted to the Queen City during the first week of May music devotees from many sections of the country and music reviewers from large dailies and weeklies.

Returning to Cincinnati after several years' absence to cover the 1937 festival, we found the conservative yet progressive city unscathed by the recent floods and seemingly fully recovered from the financial crisis which has left its scar on other less fortunate musical centers. A cultural city, Cincinnati boasts one of the best symphony orchestras in the land, two of the oldest and largest music schools in the United States—the College of Music and the Cincinnati Conservatory—many musicians of recognized distinction in the pedagogic field, a number of choral societies led by noted conductors; besides an opera company of its own which functions during the summer months.

Since our last visit, Cincinnati has increased in importance as a musical center and students in large numbers have migrated to this hospitable community, which has so much to offer them throughout the year.

ELGAR'S APOSTLES OPENS SERIES

Music Hall, the old auditorium in which all of the big concerts of the past were held, seems to undergo a biennial renovation and to lose none of its wonted acoustical adequacy. Within its walls the thirty-second May Festival began in a blaze of glory. Our Cincinnati correspondent, Marie Dickoré, informs us that all the socialites had purchased tickets for the five concerts. Music Hall was practically sold out throughout the week, beginning with the opening event on May 4. Local and visiting music-lovers, attracted by the programs, literally flocked into its sacred portals and made the rafters ring with their enthusiasm.

Eugene Goossens, musical director of the festival, conducted all the concerts. The distinguished conductor of the Cincinnati Symphony Orchestra and the May Festival Chorus chose Elgar's oratorio, The Apostles, which has not been heard at these festivals since the composer himself directed a performance in 1906, for the opening concert.

Thirty-one years of apparent neglect does not necessarily react against the work, which when first produced, met with approval, but rather shows a lack of interest on the part of other musical directors who were unwilling to resurrect it from a premature grave. Goossens showed keen perspicacity in electing to open the festivities with a major work which to many proved a novelty of unusual interest and offered ample opportunities to chorus and orchestra to display the many virtues for which they are celebrated far beyond the confines of Music Hall.

The musical director proved to be the real attraction of the night. Directing with authority and dominating the entire ensemble with his force and musical knowledge, besides fascinating many with his intriguing beat, Goossens won the respect of all through the nobility of his reading. Here is a director who belongs to a category of eminent conductors that has wrongly earned the epithet of *prima donna maestros*. Unique in many respects, and shining in his own light, Goossens appeared to the spectators as a sun around whom orchestra, chorus and soloists revolved as so many satellites. Chorus and orchestra reflected the two years of most effective preparation in a remarkable performance of a score replete with difficulties.

The well chosen sextet of soloists was highly satisfactory with Keith Falkner, entrusted with the part of Jesus, and Edward Molitore in the role of St. John, particularly outstanding. The others included Agatha Lewis, who sang well in music given to the Virgin Mary, but less effectively the utterances of an angel; Elizabeth Wysor as

(*Continued on Page 9*)

Reiner's Direction of Parsifal Wins Warm Favor in London

Critics Call It "Best"—Dukas' Ariane No Longer Radical—Mozart Heard by (Electric) Candle Light—Yvette Guilbert's Art Enchants

By CÉSAR SAERCHINGER

LONDON.—The great event of the first week of the Covent Garden Coronation season turned out to be Parsifal—good old Parsifal, without cuts, starting at 5:45 P.M. and ending near midnight, with a dinner intermission of one hour and ten minutes.

Quite like the ancient days of the Conried régime at the Metropolitan, when Parsifal was the sensation of sensations, and bishops were up in arms either about the Communion Service being dramatized or the Flower Maidens being too scantily clad. But these things are not mentioned these days; people do not even believe they ever happened. And the only wonder is that a capacity audience sits through this longest of operas without getting bored.

The chief reason they did not get bored this time, was the conducting of Fritz Reiner, who put on what the papers, almost unanimously, declare to be the best performance that London has ever heard. When all is said and done, there is a lot of beautiful music in this score, and if you close your eyes and do not see how slow the action moves, it is simply a question of how much beautiful sound you can stand at one time. Reiner not only brought out every drop of sensuous beauty and every subtlety of color and accent; he hit on the right speed, produced the requisite variety of dynamics and did not spare the wind in the climaxes. A live plastic presentation of a grand piece of tone-painting which is not after all a Communion Service transferred to the stage.

He had a cast, moreover, that Bayreuth could not better: Herbert Janssen as Amfortas, Torsten Ralf as Parsifal, Ludwig Weber as Gurnemanz and above all Kerstin Thorborg as Kundry. A newcomer here, Adolf Vogel, did justice to the often miscast role of Klingsor, and Robert Easton emitted real tones from the sepulchral depths of Titurel. The Flower Girls, all British, had a new and freshly voiced first—Nan Maryska.

OPERATIC FEMINISM (PRE-WAR)

Dukas' Ariane et Barbe-Bleue was heard for the first time in London this week. This again reminded one of the pre-war days at the Metropolitan and what we then thought was the height of modernity, now sounds more pre-war than Parsifal. The jewel cupboard, which then glistened so brilliantly to the ultra-modern Parisian instrumental magic, has long been outshone by the orchestral confectionery of many a clever youngster; just as the misty symbolism of Maeterlinck has been pushed aside by the glamorous titillations of the Follies. Even the "feminism" of this Bluebeard interpretation is outmoded, and the liberty to which Ariane aspires leaves the women less enthusiastic than the subtle submission of Kate in The Taming of the Shrew (which has completed a successful London run).

The opera was presented by a cast imported lock, stock and barrel from the Paris Opéra, conducted by Philippe Gaubert. The heroine, Germaine Lubin, was a pleasant surprise, a singer of heroic artistic stature, vocally and dramatically the Big Stuff. She had a nose-bleed before the performance and that delayed the opening for three-quarters-of-an-hour, but her singing proved worth waiting for. This being a one-woman opera, the rest really do not matter. Bluebeard (Bertrand Etcheverry) did his bit—a little bit—to the satisfaction of all concerned.

For the remainder of the week we had a repeat of Otello, and the restoration of Don Pasquale—which is all but unknown here. It did not draw (nor did Ariane for that matter), for people here like their opera sad. In

(*Continued on Page 32*)

Ill-Managed Paris Concert Stars Brussels Fiddlers

Auditors Storm Wrong Hall—Ysaye Winners Exhibit Lack of Variety—Isidor Achron Plays Brother's New Opus—Orchestras End Seasons

By IRVING SCHWERKÉ

PARIS.—The organizers failing to send me tickets, I did not attend the concert given by the first five winners of the Ysaye Violin Competition recently held at Brussels. Subsequent reports, anecdotes, and stories proved that my hunch was a good one.

The hall—Maison de la Chimie—was packed to suffocation, over two thousand spectators were turned away, while another thousand, thanks to an erroneous announcement in one of the papers, stormed another hall in another part of the city. Scenes at the box-office, it is said, were animated.

Many who were there (and a number of papers) say it was striking how all the players seem to have been formed in the same mould: brilliant technic, but less musical sensibility. Some of my informants said that they would have given first prize to the one who got fifth; others thought that the second should have been fourth; the third ought to have been awarded the second; and so on. The usual and no doubt inevitable result of all competitions.

BRAILOWSKY'S CHOPIN

Brailowsky has given a Chopin recital in densely crowded Pleyel Hall, and were I sure I would be allowed the space, I would sit right down and write a long poem about it.

Barring the F minor Fantasy, somewhat episoded by Brailowsky, the playing all evening was utterly persuasive, even transcendental—polonaises, ballades, twenty-four preludes, scherzos, waltzes, ecossaises. And extras, themselves amounting to an entire recital. The recitalist's success was completely frenetic.

JOSEPH ACHRON WORK PREMIERED BY HIS BROTHER

The program of Isidor Achron's Salle Gaveau recital premiered here symphonic variations and sonata, by Joseph Achron, the pianist's brother. Those of us who like music that demands active listening, found an engrossingly interesting composition—an old Palestine theme and fifteen variations, the last in sonata form, with a six-voice fugue in the middle section. Altogether an important addition to the modern repertoire. Isidor played it magnificently.

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Faust Launches Popular Metropolitan Series

Debuts of Donald Dickson and Robert Nicholson Feature of Performance—Margaret Daum Bows as Musetta—Rose Bampton Heard as Leonora in Trovatore—Bartered Bride Presents Hilda Burke as Heroine

By HORACE JOHNSON

The Spring Season of the Metropolitan opened on May 3 with an edifying performance of Gounod's Faust that aroused enthusiasm from the crowded house. There was an informality and democratic aroma on this occasion that contrasted sharply with the formal and aristocratic premiere production of the Metropolitan's regular season last December. Most of the people were in mufti and there were many of the listeners who, apparently, had never attended an opera performance before in the illustrious auditorium. One young lady was heard to remark to her companion that the only time she had ever been in the Metropolitan Opera House was when she had seen the Ballet Russe dance.

The production of Faust was adequate in many respects but not a brilliant presentation. The chorus did not sing as well as usual, and the orchestra, although capably and often inspiringly directed by Wilfred Pelletier, did not always obey the conductor's commands with precision.

The cast was unusually competent. Sydney Rayner, singing the title role, delivered his arias with skilled artistry and tonal effulgence. His enunciation was decidedly meritorious. Rayner should lose twenty pounds of avoirdupois, however, for his *embonpoint* tended to destroy the Faust illusion. With these pounds eliminated Mr. Rayner would present a perfect figure of a romantic tenor.

Hilda Burke, a charmingly naive Marguerite, sang with assurance, full tone and accuracy of pitch. Histrionically, she was the best member of the cast, acting with finesse and even moving in rhythm to the accompanying music.

There were two debuts on this evening. Donald Dickson, a Juilliard School graduate who has sung major roles in the school operatic productions, appeared as Valentin. Despite nervousness, Mr. Dickson made a very auspicious entry into professional ranks. His voice is warm in timbre, evenly produced and full in tone. He uses it with musicianship of a high order and he acts with that naturalness which one knows only comes by mental motivation. With more experience

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Paris to Consider Music For Youth

PARIS.—The Society for Musical Education has organized during the International Exposition in Paris, from June 28 to 30, an international meeting dealing with the subject of Musical Auditions for Youth. Roger-Ducasse, composer and Inspector General of the Paris Public Schools, will be president, and André Coeuroy, secretary. In the lectures and discussions the following are to take part: Ernest Schelling and Walter Damrosch (New York), Robert Mayer (London), Mme. Natalia Sac (Moscow), Francisco Curt Lange (Montevideo), Mme. Margit Varrö (Budapest), Professor Smijers (Amsterdam), Manuel Borgunyó (Barcelona) and Leo Kestenberg (Prague). For enrollment and further information, applicants should apply to the Society for Musical Education, Prague IV, Toskánsky Paláč.

I. S.

Metropolitan Extends Season to Sixteen Weeks

An additional two weeks have been announced for the next winter season of the Metropolitan Opera Association, making a total of sixteen. The series will start on November 29, three weeks earlier than last fall. The closing date is March 19, 1938. It is also expected that the post-season tour will be extended next spring. As previously announced Edward Johnson continues as general manager, with Edward Ziegler as assistant.

Ghione Leads Verdi Requiem in Detroit; Civic Opera Gives Butterfly and "Twins"

Eminent Singers Take Part in Lyric Presentations under General Direction of Wronski—Nelson Eddy in Recital—Orpheus Club in Final Event

DETROIT, MICH.—The return to Detroit of the conductor, Franco Ghione, leading our orchestra was the important event of the past few weeks. He opened his short season here with a performance of Verdi's Requiem as a tribute to the memories of Ossip Gabrilowitsch and Mrs. Harriet Atterbury. It was a performance remarkable for its grandeur of spirit and beauty of expression. The large chorus, which had been superbly trained by Thaddeus Wronski, was at all times flexible, and sang with unusually lovely quality of tone. The excellent soloists, who deserve the highest praise for their performance, were Rosa Tentoni, Bruna Castagna, Ezio Pinza and Paul Althouse.

As this was the first opportunity which Detroiters have had to hear Ghione in any but purely operatic conducting, it gave confidence that next season, when he returns to direct the symphonic concerts of the orchestra, a fine series will be enjoyed. Ghione conducts with power and no exaggerations, he exhibits at all times a profound understanding of the music he is interpreting. Under his baton, new things come to life and the familiar works seem fresh.

CIVIC OPERA SERIES

Madam Butterfly opened the Opera series before a capacity audience which showed enthusiasm for this opera. Elisabeth Rethberg was vocally a lovely Butterfly; Richard Bonelli, was the Sharpless, and in voice and gestures one felt that here was perfection; Armand Tokatyan as Pinkerton sang beautifully and made a charming figure. Cavadore was an excellent Goro. The supporting cast was good in most respects, and included Wilfred Engleman, Marie Von Essen, Philine Falco, Nino Ruisi and Stanley Milewicz.

The second opera event was the "twin" bill of Cavalleria Rusticana and Pagliacci. The principals for the first were Rosa Tentoni (Santuzza), Anna Kaskas (Lola), Edward Molitore (Turiddu), Philine Falco (Mama Lucia), and Interrante (Alfio). Miss Tentoni sang with her usual distinction, and Anna Kaskas made a favorable impression.

In Pagliacci, the new English tenor Arthur Carron in the part of Canio made a tremendous hit. His voice is of thrilling timbre and his acting of first rank. Nedda was sung by Lois Johnston with warm quality of tone and charming stage talents. Richard Bonelli seemed perfectly cast as the Clown. Wilfred Engleman sang well in the part of Silvio, and Cavadore's singing and acting were of the best as Beppe.

The opera season was a success in spite of the disappointment over the cancellation of Lucia on account of the illness of Lily Pons. Thaddeus Wronski, the general director, plans to give this work next November.

OTHER EVENTS

Nelson Eddy sang his delayed recital in the Masonic Auditorium on April 15 to a packed house. Mr. Eddy is a serious and artistic singer, most effective in robust songs requiring interpretative powers. He was also excellent in an English song Cholmondely Fair.

The Orpheus Club (Frederic Morse, conductor) gave its final concert of the season in Orchestra Hall on April 20, the assisting artists on this occasion being Kathleen Irwin and Winnifred Mazzoleni, duo-pianists of Toronto, Canada. The singers gave an interesting program of a variety, which ranged through the classics to the finale of The Gondoliers, which was sung with fine spirit and had to be repeated. They were assisted in this number by the pianists. These two young ladies won the heartiest approval of the audience and offered several encores. They play with a beautifully blended tone and taste, and they have not allowed the ensemble to become mechanical. M. E.

GIOVANNI MARTINELLI as Otello.

Martinelli Opens Covent Garden Season

LONDON.—It was twenty-five years ago that Giovanni Martinelli, of New York's Metropolitan Opera, made his debut at Covent Garden, singing in Puccini's Tosca. This performance, in 1912, was his first before an English-speaking audience. On April 19 of this spring, a quarter of a century later, Martinelli opened the Coronation Season of opera at Covent Garden, singing the title role in Verdi's Otello. The tenor marked another highlight in his career when he sang in Aida the night of the King's Coronation. Martinelli is singing in ten operas during the present season, including three repetitions of Otello, besides Aida and Turandot.

Some members of the press who interviewed Martinelli on his arrival expressed surprise that he had not added Otello to his repertoire until recently.

"I waited to appear in this role," the tenor said, "because I believe that only a thoroughly seasoned artist should attempt it. I do not believe a young man could understand and portray the emotional conflict of the Moor." W. K.

Vito Bassi Wins N. F. M. C. Opera Voice Contest

Vito Bassi, young dramatic tenor from Philadelphia, was the winner in the opera voice section for men in the twelfth biennial national contest for young artists, conducted by the National Federation of Music Clubs. He is a student of Edgar Milton Cooke at the Academy of Vocal Arts, Philadelphia.

Previously Mr. Bassi won the State Federation Contest held in Pittsburgh on March 4 and the Liberty District contest for the states of New York, Pennsylvania, and New Jersey on March 26. As the successful masculine contestant in the finals at Indianapolis, held April 25, Mr. Bassi is entitled to the $500 prize and an audition before officials of the Metropolitan Opera Company.

Mr. Bassi, now soloist at St. Thomas's Protestant Episcopal Church at Whitemarsh, Pa., has been heard in oratorio, concert and opera. Last season he sang in the Philadelphia Music Club's production of Cavalleria Rusticana at the Bellevue Stratford.

Among other opera roles in his repertoire are: Canio in I Pagliacci, Rodolfo in La Boheme, Turiddu in Cavalleria Rusticana, Samson in Samson and Delilah, Cavaradossi in La Tosca, Don Jose in Carmen, and George in Godard's La Vivandiere. He was identified with several productions given by the Philadelphia Operatic Society.

Toscha Seidel on European Tour

Toscha Seidel and Mrs. Seidel were among the passengers on the SS. Bergensfjord sailing for Norway, May 5. The violinist has completed a tour of the United States during which he played fifty concerts and recitals, which took him to the Pacific Coast. He was soloist with the San Francisco Symphony Orchestra, guest artist on a nationwide broadcast from Hollywood. He made six appearances in New York City. Seidel starts his European tour from Oslo, Norway, and is to appear in recitals and with orchestras in Norway, Sweden, Finland, Denmark, Austria, Hungary, Holland, France and Belgium.

Pittsburgh Orchestra Seeks Guaranty

Drive for $300,000 Fund in Progress —Reorganized Ensemble Planned, With Extended Season—Klemperer, Chavez, Goossens, Enesco and Damrosch to Conduct

PITTSBURGH, PA.—Pittsburgh is all agog over the Pittsburgh Symphony Society drive for a $300,000 two-year guarantee fund to place the orchestra upon a firm artistic and financial basis. The success of the project will once more give the Steel City a first class symphonic group. With the personnel strengthened eminent leaders will direct the entire series of sixteen pairs of concerts, thirty-two in all. A course of concerts for young people is to be added to the regular list. The Thursday night events will be held at Syria Mosque and the Friday afternoon concerts be given in Carnegie Music Hall.

The conductors thus far chosen include Otto Klemperer, charged with the responsibility of choosing and reforming the personnel; Carlos Chavez, Eugene Goossens and Georges Enesco, each of whom is to wield the baton over a period approximately four weeks. Dr. Walter Damrosch will be here to lead the orchestra for one week. Negotiations are now pending for another conductor.

The season will run through twenty weeks, and all musicians receive contracts. For the Friday matinee events Olin Downes, music critic of the New York Times is to be commentator of the programs.

Thus Pittsburgh may once more join the fortunate cities that boast first class orchestras, and be known for something more than a great industrial center.

OTHER MUSIC EVENTS

Martha Graham and her dance group won a distinct success in their only recital here. Their modern idiom seemed to strike a sympathetic note. The audience was usually approbative. Louis Horst was musical director.

The Pittsburgh University Women's Choral led by Gertrude N. Ayars, and the Pitt Band directed by Lee Lockhart appeared in separate concerts.

The glee club concerts season, which breaks out like the measles at this time of year, brought to the fore the Pennsylvania College for Women Glee-Girls led by Lillie Held and the Pitt Men's Glee Club conducted by Theodore Finney. R. L.

Jooss Ballet for Paris Exposition

The Jooss Ballet will give twelve performances at the Paris International Exposition beginning June 3. These performances climax the most extensive season in the history of this organization. Last January, after completing its coast-to-coast tour in America with a record of fifty-seven engagements in nine weeks, the Jooss Ballet returned to Europe. By the middle of June the group will have given 128 performances in Holland, Belgium, Sweden, Poland, Roumania, Hungary, Jugo-Slavia, Austria, Czecho-Slovakia, and France.

At the close of their Paris engagement the members go to Dartington Hall in Devonshire, England, where they make their home. Here they begin the preparation of programs for the coming season.

After its annual appearances in England the Jooss Ballet returns to this country early in October for a tour to the Pacific Coast and including Mexico, Canada and Cuba.

Memorial Service for Dr. William C. Carl

A Memorial Service in memory of Dr. William C. Carl, former Organist and Choirmaster of the First Presbyterian Church, New York, and founder of the Guilmant Organ School, was held at the First Presbyterian Church on May 5. Dr. J. V. Moldenhawer, Minister of the Church, Mr. Frank E. Ward, Sub-Warden of the American Guild of Organists, and Gertrude H. Hale, president of the Alumni Association of the Guilmant Organ School, delivered addresses. The choir of the church sang.

Barbirolli Directs Turandot at Covent Garden

John Barbirolli, conductor of the New York Philharmonic Orchestra, directed performances of Puccini's Turandot at Covent Garden on April 30 and May 5 with Eva Turner in the title role, with Martinelli as Calaf, Mafalda Favero as Liu, and Piero Biasini as Ping.

Monte Carlo Ballet Russe in Toledo

TOLEDO, O.—For the third season now Toledo has had the pleasure of seeing Col. W. de Basil's Ballet Russe and by the size and enthusiasm of the audience in the Peristyle, April 7, the vote is strongly in favor of an annual appearance.

On the program there was nothing offered which had been performed here before yet the ballets presented were favorites of all lovers of the dance, Swan Lake to the music of Tschaikowsky, Martinez Sierra's Three-Cornered Hat with deFalla's music, The Spectre of the Rose to von Weber's Invitation to the Dance, and the Polovtsien Dances from Prince Igor by Borodin.

Each had its own striking features, with much to be said for each as well as for individual artists, but unquestionably the laurels of the evening go to the artistry of Massine as the Miller and to Tchernicheva as the Miller's Wife in the Three-Cornered Hat. An exceedingly good orchestra was under the able direction of Antal Dorati. A. McL. T.

Schorr Soloist With New Jersey Symphony Orchestra

The New Jersey Symphony Orchestra, under the baton of Rene Pollain, gave a pair of concerts on April 19 in Orange (N. J.) High School and on April 20, in Mont Hebron Junior High, Montclair. Friedrich Schorr, baritone of the Metropolitan Opera, was the soloist, singing Wotan's Farewell from Die Walküre. Orchestral numbers included Schubert's C major symphony and Wagner's Ride of the Valkyries. This season was the first for Charles E. Arnott as president of the orchestra.

Activities of Charles L. Wagner Artists

Charles L. Wagner announces the summer schedules of various artists under his management. Hilda Konetzni has been selected for all performances of Don Giovanni and Elektra at the Salzburg Festival. At the special request of Bruno Walter, Jussi Bjoerling, tenor, has been granted a brief release from the Royal Opera in Stockholm to sing two performances of Don Giovanni with Mme. Konetzni in Salzburg. Negotiations are still pending for Mr. Bjoerling to sing the Verdi Requiem there under Toscanini. Alexander Kipnis, Russian-American basso, will sing in all performances of The Magic Flute and Fidelio under Toscanini.

Joel Berglund, leading baritone of the Royal Opera of Sweden, who made his debut in Vienna last fall, has been reengaged by the State Opera in Vienna for its June-July season. He is to be heard in Faust, The Flying Dutchman and Fidelio with Alexander Kipnis, who returns to Vienna from his Coronation engagements at Covent Garden. Mr. Berglund was invited by Toscanini to sing Hans Sachs in his performances of The Mastersingers at Salzburg, but due to his engagement at the Theatre Colon in Buenos Aires it will be impossible for him to do this. Mr. Berglund comes directly from South America to New York in October to join in the tour of the Wagnerian Festival Singers.

Erna Sack, coloratura soprano who makes her American debut in November, has been singing the principal coloratura roles in opera in Rome during March. During April and May she is working in London on her first English sound-film. The picture will be based on the story of Prince Otto, and Mme. Sack will have John Garrick as her leading man. June and July she spends as holidays with a few concert appearances in Switzerland. In August she makes a concert tour through Holland, Belgium and France. Mme. Sack's first American appearance will be over the General Motors Hour on October 31; and she is to appear with the Chicago City Opera early in November, making her debut in The Barber of Seville.

Artur Schnabel in Omaha Sonata Program

OMAHA, NEB.—The Tuesday Musical club brought its 1936-37 series of concerts to a close and at the same time to a thrilling climax by the presentation of Artur Schnabel, whose all-Beethoven program was a puissant revelation of greatness in concept and triumphant mastery of all the varied elements of the pianist's art. Selecting five of the master's sonatas, Schnabel unfolded not only the imposing greatness of their musical content but invested every passing phrase with unerring appropriateness of expression.

This concentrated musical fare proved much to the liking of the audience, which followed the player's every act with close attention and clamored loud and long for the hoped for encores, that failed, nevertheless, to materialize. J. P. D.

Cincinnati Biennial Festival Attended by Notable Triumphs

(Continued from page 7)

Mary Magdalen, Alexander Kisselburgh as St. Peter and Theodore Webb, Judas.

BEETHOVEN MASS

If the orchestra is favored by Elgar in The Apostles, soloists and chorus have their opportunities for brilliant singing feats in the monumental Missa Solennis of Beethoven. An audience that filled Music Hall to its last seat heard a thrilling performance of the Mass under the direction of Goossens, who rose to Parnassian heights on this occasion. It has been our privilege to hear the masterpiece on many occasions, but searching far back in memory, we cannot recall a more homogeneously perfect interpretation than this one dedicated to the memory of the late George F. Dana, president of the Festival Association for a number of years. The great mass in D major makes enormous demands on the chorus, but they were met with such skill as to enthrall the listeners and raise them to a high emotional pitch. From the Kyrie to the Sanctus the choristers won distinction, singing with a beauty of tone that is rare in a body of three hundred voices and responding as one to the most minute request of their famous leader. Were we to allow our enthusiasm to run its course, we should bestow on this magnificent choral group all the superlatives in our vocabulary. But adjectives cannot pay sufficient homage to these choristers who carried us away on this most eventful festival evening.

The Mass has had several performances at past festivals, but this was the first time that a quartet of such luminaries as Kirsten Flagstad, Kathryn Meisle, Frederick Jagel and Ezio Pinza had been called upon to assist the chorus and they equalled in excellence the singing of the massed choir. Each soloist came in for a part in the acclaim of the clamorous audience. Congratulations are also due the orchestra for its effective accompaniment and to Emil Heermann, the concertmaster, for his superb solo passages.

The overture to Beethoven's Egmont, given an expert reading, well paved the way for Mme. Flagstad, whose account of Ah, Perfido defies criticism and dazzled by the overpowering beauty and volume of tone with which she invested the Beethoven aria. Bruckner's sublime Te Deum, sung here only once before—at the festival of 1892—had for soloists, Kathryn Meisle, Agatha Lewis, Frederick Jagel and Ezio Pinza, each of whom gave generously of his or her best and added *éclat* to a magnificent concert certain to make history in the already glorious record of the Cincinnati May festival.

GOOSSENS' JUDITH HEARD IN CONCERT FORM

Eugene Goossens' one-act opera, Judith, proved a happy novelty with which to open the third concert. The dramatic music, so well set to the tragic tale, needs no analysis here, reviewers for this paper having written favorably of the work at its world premiere at Covent Garden, London, and again after the first performance in Philadelphia a few years ago. It remains only for us to congratulate composer Goossens on the success his opera achieved in concert form, and of expressing the hope of hearing it in the near future in its stage version.

Elisabeth Rethberg sang the title role with nobility of tone, impeccable phrasing, clear English enunciation, and shared first honors with the composer. Edward Molitore rose a step higher towards artistic fame by his effective portrayal of Bogoas. Alexander Kisselburgh, superb in the taxing role of Holofernes; Elizabeth Wysor, winning new laurels in the small part of Haggith, and Theodore Webb, as Achior, all contributed to the enjoyment of the audience, which left no doubt as to its keen delight by recalling Goossens and his sterling interpreters time after time, while the orchestra added to the enthusiasm with a fanfare for its chief.

The matinee was further enhanced by Mme. Rethberg's beautiful singing of Weber's aria Ocean, Thou Mighty Monster; Alexander Kisselburgh's authoritative delivery of It is Enough from Handel's Elijah and his competent interpretation of Handel's Ombra Mai fu. The beautiful singing of the D'Indy cantata, St. Mary Magdalene, by six hundred public school children, well prepared for the difficult task and ably seconded by Elizabeth Wysor, added to the series of musical joys. Chorusmaster Alfred Hartzel is as competent with the baton as he is in training young and veteran singers.

Hector Berlioz' Requiem, scored for four brass bands, sixteen kettle-drums, ten cymbals, enlarged orchestra and chorus, is seldom performed anywhere, due to its excessive demands, but restored here after twenty-five years, shared with The Ordering of Moses in the success of the fourth concert.

Berlioz in his Requiem did not follow to the letter the text of the Mass of the Dead, making it sound more dramatic than religious in its semi-theatrical concept. There are several choruses so bombastic that they would awake the dead from their eternal slumber and others so potent in their simplicity as to display an ethereal fervor that would probably grip the heart of archangels. These various contrasting moods were defined superbly by Goossens, whose beat inspired orchestra, chorus and the tenor soloist, Frederick Jagel, to the highest efficiency of singing and playing. Especially notable was the chanting of Dies Irae and the unaccompanied Quaerens Me. In the former, Goossens made the choral tone ring out beautifully and obtained in the latter lofty *pianissimi* of heavenly purity. Frederick Jagel sang his various soli with smoothness and beauty of tone and after the Agnus Dei, which concludes the Mass, he and Goossens were recalled many times to divide with the choristers and the virtuosi of the orchestra the prolonged plaudits of an enthralled audience.

DETT'S ORDERING OF MOSES PREMIERED

The authorities have always endeavored to secure for each festival a new work and those in charge must be congratulated upon having chosen The Ordering of Moses by Dr. Robert Nathaniel Dett for its 1937 music feast, of which this novelty proved one of the most delectable items.

Pandemonium arose at the close of the performance and the distinguished Negro composer was given an ovation the like of which we have never witnessed before, here or elsewhere. The audience, having acclaimed conductor, soloists and choristers, rose to its feet, as one, to pay homage to the bashful, triumphant composer as he finally came in view to bow his acknowledgement—a tribute richly deserved for one so gifted as to vie in his oratorio with the foremost composers of present or past, born on this continent.

The oratorio tells the story of the exodus —Moses demanding that Pharaoh permit the Israelites to depart, their passing through the Red Sea, the pursuit of the Egyptians and their catastrophe when the waters engulf them. To that well known tale, Dett has written music not essentially Hebraic as to idiom, but decidedly Negroid, in its rhythms and flavor. True, here and there the Negro composer has devised a melodic strain of distinctive Semitic fabric, which now and then recalls to mind fragments by Ravel, Bloch and other composers, but as a whole the music is original, forceful, well woven, and arrests more than passing interest. The Ordering of Moses is, in our humble opinion, one of the most important choral works of its kind that has emanated from the pen of any composer of any creed or race in the past two decades. The novelty was magnificently interpreted by Goossens, orchestra and choristers, and to the creators of Miriam, Agatha Lewis; Voice of Israel, Elizabeth Wysor; Moses, Frederick Jagel; The Word, Alexander Kisselburgh, must go unstinted praise.

WAGNERIAN MUSIC IN FIFTH CONCERT

Music Hall had been sold out weeks in advance of the last concert devoted entirely to Wagnerian excerpts from Parsifal, the Dusk of the Gods and Lohengrin, with an array of talent unsurpassable. Having used more than our allotted space, we must be brief in reviewing the fifth and final concert, in many respects the most popular of the series.

In the Grail Scene from Parsifal the chorus and choir of boys rivaled in their singing the fine work of such artists as Julius Huehn, who made a successful debut here as Amfortas; Theodore Webb (Gurnemanz); J. Biedenharn (Parsifal) and Richard Fulke (Titurel).

Of the Dusk of the Gods the excerpts presented were: Dawn; Duet of Siegfried and Brünnhilde; Siegfried's Rhine Journey; Siegfried's Death; Funeral March and Brünnhilde's Immolation. Goossens was given even greater opportunity at this concert to display the manifold qualities that have placed him so high in the esteem of the public. He literally took us out of our seat by his magnificent interpretation, which was that of the savant, the erudite musician, the thinker, the poet and the dramatist—in brief one of the foremost conductors of the day.

Lauritz Melchior, making his first appearance at the festival, lived up to his exalted reputation by his incomparable singing of both Siegfried and Lohengrin. Kirsten Flagstad, the reigning queen among Wagnerian dramatic sopranos, stunned her hearers by the ease with which she uttered the Immolation music, investing it with beauty of tone and unsurpassable style. Elisabeth Rethberg's Elsa added *éclat* to the galaxy of the night. She proved the outstanding soloist in the second act of Lohengrin, which gives little opportunity to the other protagonists save Ortrud, who found in Kathryn Meisle an admirable interpreter. Julius Huehn did himself proud as Telramund; Ezio Pinza's magnificent voice lent dignity to the King; and Theodore Webb was a commendable Herald.

In sum, the 1937 Cincinnati May Festival may be counted as the most interesting it has been our pleasure to review.

Myra Hess at the Neighborhood Music School

Myra Hess, English pianist, was the guest of honor on April 23 at a recital given at the Neighborhood Music School, New York. For several years Miss Hess has been interested in the work of the school and has served on the Musicians Auxiliary Board. Preceding Miss Hess' program, the students of the school played: cello solo—Elegie (Fauré); piano solo—E flat major rhapsodie (Brahms); Allegro non troppo from Beethoven's piano quintet, Senior Ensemble group; Entr'acte from Rosamunde (Schubert), Senior Orchestra, under Hugo Kortschak. The program given by Miss Hess included music by Purcell, Martin Peerson, Giles Farnaby, Arne, Brahms, Debussy, Granados and Albeniz. B. B.

Sevitzky to Remain Conductor of Philadelphia String Simfonietta

The Philadelphia Chamber String Simfoniette (Fabien Sevitzky, founder and conductor), announces that it will give its usual series of three evening concerts and one children's concert in the ballroom of the Bellevue-Stratford, Philadelphia, next winter. The evening concerts fall on November 17, January 5 and March 23. The time of the tenth annual children's concert is to be announced later. Mr. Sevitzky's removal to Indianapolis, where he takes over the conductorship of the Indianapolis Symphony Orchestra in the fall, will not interfere with his return for the Simfonietta concerts in Philadelphia.

Betti Sails for Summer in Italy

Adolfo Betti, violinist and teacher, left New York on the SS. Saturnia, arriving in Naples on May 13, going from there to Bagni di Lucca, where he will work with a few pupils during the summer. In the middle of June, Mr. Betti goes to Paris, where, on June 16 and 17, he serves as a member of the jury in the violin competition of the Paris Conservatoire. On his re-return to Italy, he is to visit Arturo Toscanini at Lago Maggiore.

San Carlo Opera Company Ends Tour

The San Carlo Opera Company's twenty-seventh transcontinental tour closed in Chicago on April 25. The spring season at the Auditorium in that city was a return engagement, the fourth week of opera by Fortune Gallo's company in Chicago during the 1936-1937 tour. Since last September, when the season opened in Montreal, 20,000 miles have been traveled by the one hundred people that make up the opera company, which has been operating for more than a quarter of a century. Sixty cities have heard the San Carlo Opera performances during the past eight months and nearly three hundred performances have been given during that time.

Six new artists appeared on the 1936-1937 roster. Three of the twenty-one operas in the repertoire were sung in English.

Next season's bookings for an eight months' tour are already practically booked. Mr. Gallo is now engaged with the preparatory work of his summer season of operetta at Jones Beach, N. Y., opening on June 26.

ROSA PONSELLE

was heard over the air on April 17 from Cleveland in the role of Carmen with the Metropolitan Opera Company; April 25 from Cincinnati as guest artist on the General Motors program; and May 2 from New York on the Magic Key Hour in a special broadcast.

Oklahoma City Hears Nelson Eddy

OKLAHOMA CITY, OKLA.—Nelson Eddy, baritone, made his first appearance in Oklahoma City on April 22 at the Warner Theatre. The audience overflowed onto the stage and filled every available space in the theatre, giving the singer a rousing welcome.

A well chosen program including Bois Epais by Lully, a group of Russian songs in English, a German group, and three modern songs failed to satisfy his listeners. Encores embracing songs from his recent pictures brought the audience to its feet in clamorous applause.

Mr. Eddy's talents as a singing actor were manifested in the Song of the Flea, Bone Come A-Knittin', and the stuttering O, was ich mich betrube from Smetana's The Bartered Bride. Supporting Mr. Eddy at the piano was Theodore Paxon who offered a group of piano solos to the complete satisfaction of his listeners.

This was the final concert in the annual Artists' Series for this season. Mrs. Hauser has announced that the new million and a quarter dollar Municipal Auditorium will be the home of the Artists' Series and major theatrical productions next season. The main auditorium has a seating capacity of 6,000 and the building houses a smaller hall seating 1,200, and a Little Theatre of 412. Formal opening of the auditorium coincides with Nino Martini's appearance on October 22. F. P. H.

Stewart to Lead Novelties in Toronto Promenade Concerts

Reginald Stewart, musical director of Toronto's Promenade Symphony concerts, will conduct the opening concert of the season on June 3. A feature of the first program is the new Coronation Ode by the Canadian composer, Dr. Healey Willan. The series, which extends until October 14, has scheduled the first performance in North America of Vaughan Williams' new suite for viola and orchestra; Debussy's opera L'Enfant Prodigue; Debussy's Blessed Damozel; Fiorillo's Concertino for piano and orchestra; A Picaresque Overture by Bax; the Rhumba Symphony of McDonald; Koango by Delius; Concerto Grosso by Albert Stoessel; and Imagery by Horace Johnson.

Nikolai Sokoloff Weds Mrs. Ruth Haller Ottaway

Mrs. Ruth Haller Ottaway, former president of the National Federation of Music Clubs, and Nikolai Sokoloff, orchestra conductor and head of the WPA Federal Music Project, were married on May 8 at the New York home of Olga Samaroff Stokowski. The bride's first husband was the late Elmer James Ottaway of Port Huron, Mich. Dr. Sokoloff's earlier marriage to Lydia Marix was terminated by divorce.

Cleveland Organization's Schedule Ends With Stirring Ninth Symphony

Rodzinski Affectionately Feted on Seasonal Farewell—Metropolitan Opera Performances Presenting Luminaries Establish Attendance Records

CLEVELAND, O.—When Artur Rodzinski appeared on the stage of Severance Hall to conduct the final pair of concerts in the current season, orchestra, chorus and audience rose to show the conductor their appreciation. An all-Beethoven program with the ninth symphony seemed a fitting conclusion to the musical gifts which the conductor has given his Cleveland audiences during the past season. Again Dr. Rodzinski offered a forceful and dramatic reading of the score; the Philharmonic chorus of 300, admirably trained by Boris Goldovsky, sang with ease and eloquence and fine volume of tone in the high register. The quartet, including Jeannette Vreeland and Nevada Van der Veer, was praiseworthy in every respect. Keith Falkner, British baritone, and William Hain, tenor, were heard here for the first time and made an excellent impression. The third Leonore Overture preceded the symphony and was projected dramatically. With an ovation the audience wished their conductor godspeed for his summer engagements in Europe.

METROPOLITAN OPERA SETS RECORD

66,604 was the attendance during the six-day Metropolitan Opera Festival at Public Auditorium—an all-time record. The performances throughout were commendable. In the case of the Wagner operas they were of the highest character. Flagstad and Melchior in Lohengrin, with Karin Branzell equally glorious in voice and action as Ortrud, Julius Huehn and Emanuel List as Telramund and King Henry, respectively, bore out again the fact that the German wing of the company is very superior.

Rosa Ponselle, vivacious as Carmen, with her dark-hued and opulent voice, won an ovation. She made it difficult for her partners, René Maison and Huehn (Escamillo), who was not particularly well cast, to measure up to her high achievement in the role. Hilda Burke was a pleasing Micaela, and the others were excellent.

Beautiful singing was done by Richard Crooks in both Faust and Mignon; Helen Jepson as Marguerite and Gladys Swarthout as Mignon were lovely to the eye and pleasing to the ear. Elisabeth Rethberg revealed highly artistic vocalism as Leonore in Trovatore; likewise as Aida, albeit her unfavorable makeup in the latter role detracted much from her natural beauty. Bruna Castagna scored both as Amneris and Azucena; hers is a voice of dramatic brilliance. Ezio Pinza was the fine artist in every role he portrayed—Mephistopheles, Lothario and King Dodon; Thelma Votipka, Helen Ohlheim filled their manifold minor parts satisfactorily; Carlo Morelli was adequate in his impersonation. A young tenor, who sang the role of Manrico for the first time and very well, was Arthur Carron. Conductors de Abravanel, Pelletier and Panizza completed the quintet of capable *maestri*, in addition to Bodanzky and Papi.

CONCERTS AND RECITALS

The Fortnightly Musical Club presented its last manuscript program under the direction of Homer Hatch at Steinway Hall and a musicale. In the latter, Mrs. Hazel McGinley, mezzo-contralto, distinguished herself by her artistic interpretation of an exacting song recital. Also on the program was James Caesar, violin winner of many prizes in state contests. Mrs. Charles S. Schneider concludes her highly efficient presidency of the club and is followed in office by Mrs. John B. Moore.

Clarice Balas, enterprising and untiring in her efforts to afford young aspiring musicians an opportunity to play their concerti with orchestral accompaniment, presided over her forces with the baton and achieved some surprising results with a small orchestra. The third Leonore Overture, the Wieniawski D minor violin concerto, the last movement of the Beethoven C minor piano concerto, the Mendelssohn Capriccio Brilliant and the Rimsky-Korsakoff piano concerto (op. 30) were performed by aspirants who were acclaimed by their many friends.

Nelson Eddy sang to an overflow audience at Public Music Hall and was much fêted by his many screen and radio admirers. His ability to dramatize his offerings visually, no doubt added much to the enjoyment of an audience which infrequently attends voice recitals. Encores were demanded and granted.

Music Week is being observed in all parts of the city by local organizations, W.P.A. opera, light opera and orchestra are contributing their services to the cause.

R. H. W.

Paulina Ruvinska Heard with Marion, O., Civic Forces

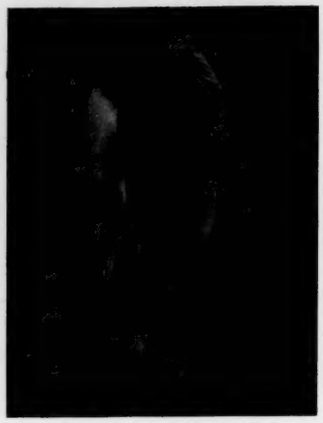
COLUMBUS, O.—Many local music lovers recently journeyed to Marion, Ohio, to hear the young New York pianist, Paulina Ruvinska, daughter of Abram Ruvinsky, Columbus violinist and conductor. Miss Ruvinska made her appearance at the First Presbyterian Church, which was packed with people who were most eager to hear her for the first time.

The Marion Civic Orchestra, of which Miss Ruvinska's father is the regular conductor, was augmented on this occasion by the participation of numerous orchestral musicians from Columbus. The orchestra accompanied Miss Ruvinska in her initial effort, Chopin's second piano concerto (op. 21).

Her playing of the Chopin music was distinguished because of its clarity, limpid beauty and delicacy of tone work and the mature, poetic conception behind the technical facility. She has self-confidence and plays with the assurance of the experienced artist.

The pianist's capacity for differentiation of style was revealed more or less convincingly in the Bach-Tausig toccata and fugue in D minor, Debussy's prelude in A minor and in the variations on a Spanish theme, El Vito, by Infante. The latter was a novelty and came in for a particularly stunning performance. Several encores completed a satisfying demonstration.

The Marion Civic Orchestra opened and closed the entertainment with Mendelssohn's Ruy Blas Overture and Tschaikowsky's Marche Slave, respectively. Between the piano groups, they also did Dvorak's *largo* from the New Work Symphony and the Caucasian Sketches of M. Ippolitoff-Ivanoff. The orchestral features were well done and the response to Mr. Ruvinsky's baton indicated the leadership of the artful musician as well as the tactful disciplinarian. H. G. D.



CHARLES HAUBIEL

is touring Texas as judge for the National Piano Playing Tournament and giving his lecture recital, The Path of Music, and programs of his own piano compositions. On April 19 Mr. Haubiel gave a musicale at the home of Edith Rathbone, New York, and April 24 was heard in a program of his new compositions at The Colony Club for the benefit of the MacDowell Colony. Mr. Haubiel broadcast over WNYC on April 30 a program from his The Path of Music lecture recital of his Suwanee River Variations.

Hurok Carnegie Hall Series of Concerts Arranged

A new subscription series has been announced for the New York season of 1937-38 to be called the Hurok Carnegie Hall Series. It marks the first time in ten years since a similar series was launched in Carnegie Hall. Eight leading artists and groups comprise the series. The schedule has been arranged as follows: October 26, Feodor Chaliapin, Russian basso, who returns to this country after an absence of several years (this appearance will be his only one in New York); November 16, Efrem Zimbalist, violinist (his only New York recital); December 7, Kirsten Flagstad, soprano; January 17, Vienna Choir Boys; January 26, Artur Schnabel, pianist; February 16, John Charles Thomas, baritone (only New York recital next season); March 19, Uday Shan-Kar and his Hindu Ballet, whose visit to America next season is his final one before his withdrawal from touring activities; April 13, Marian Anderson, Negro contralto.

Solon Alberti Announces New York Musicales

Solon Alberti announces a series of musicales to be given at his New York studio on May 17, 20, 24, 27, 31, June 3. Vocalists trained by Mr. Alberti will sing, and the May 31 program is to be devoted to three pupils of Mrs. Alberti.

Symphonic Groups Thrill New Orleans

Philadelphia and St. Louis Orchestras Make Strong Appeal, under Ormandy, Iturbi and Golschmann —Nino Martini in Local Bow

NEW ORLEANS, LA.—Symphonic strains from the Philadelphia and the St. Louis orchestras attracted mammoth audiences here, and stimulated enthusiasm in an already interesting musical April. Vladimir Golschmann and the organization from St. Louis appeared in two concerts early in the month; an afternoon performance attended by a capacity house of school children, and an evening program of Bach, Brahms, and the modernism of Stravinsky, Debussy and de Falla, were played with a vitality which merited the hearty approbation accorded their second annual visit.

Eugene Ormandy was greeted in this city with avid acclaim on the occasion of his first appearance with the Philadelphia Orchestra, after many trips with the Minneapolis Symphony Orchestra. Jose Iturbi conducted the Philadelphians in their second night performance. It marked his first appearance here since a piano concert many years ago. The vociferous welcome extended him reached a climax in the final encore, Beethoven's third concerto, in which Iturbi played the dual role of conductor-pianist.

Nino Martini made his New Orleans debut before the large Philharmonic Society, whom he delighted with tonal lyricism in a program of old Italian masters, French, Spanish and English.

An outstanding feature of the Bicentennial Celebration of the founding of Newcomb College was the musical memorial service in commemoration of Harriott Sophie Newcomb. The Festival Choir, under the direction of Maynard Klein, comprised the Newcomb and Tulane University Glee Clubs, with assisting singers, and was accompanied at the organ by Byron Gautreaux.

The annual concert of the Loyola University College of Music presented the combined forces of the Loyola University Symphony Orchestra, under the direction of Ernest E. Schuyten, and the Loyola Choral Union, directed by Ferdinand Dunkley.

Helen d'Antoni, of New Orleans, young pianist pupil of Eugenie Wehrmann Schaffner, was chosen district winner in the piano contest of the Young Artists and Young Students Department of the National Federation of Music Clubs, which was held in Memphis.

Peter Hugh Reed, music critic and editor of the American Music Lover, lectured here recently under the auspices of the Philip Werlein Music Store, on Appreciation and Pleasure of Good Music. O. M. L.

Gena Branscombe in Allentown Recital of Her Works

Gena Branscombe, composer and conductor, appeared on April 5 before the Allentown Musical Club, Allentown, Pa., in a recital of her own compositions. Miss Branscombe opened with a talk, Women in Music. Miriam Erdman Leeds, violinist, and the composer presented the sonata in A minor for violin and piano, and Dorothy Shumberger sang By St. Lawrence Water, Just before the Lights Are Lit, and The Morning Wind. Miss Branscombe conducted the chorus in the Sun and the Warm Brown Earth, By the River Glommen (Grieg-Branscombe) and her cycle Youth of the World. Soloists with the chorus were Ernestine Hohl Williams and Hilda Neff Hall. The accompanist was Miriam Keech.

Ruth Posselt Soloist With Prague Orchestra

Ruth Posselt, American violinist, was soloist with the Prague Philharmonic Orchestra early this spring, playing three concertos (Tschaikowsky, Dvorak and Tartini) at one concert under the baton of her teacher, Emanuel Ondricek. Return appearances for both artists are booked for next season. Miss Posselt and Mr. Ondricek played six concerts for two violins and piano (Gladys Ondricek, assisting artist) throughout Central Europe.

FIFTH ANNUAL BACH FESTIVAL
BALDWIN-WALLACE CONSERVATORY OF MUSIC,
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Friday and Saturday, June 11 and 12, 1937
ALBERT RIEMENSCHNEIDER, Director

FRIEDA
HEMPEL

Returns from Year of TRIUMPHS abroad

IN AMERICA
Season 1937-38

Photo by Sandau, Berlin

ERNEST NEWMAN Comments in THE SUNDAY TIMES, LONDON:

"No prima donna has a higher coefficient of charm. Radiant, confident in it, warmly welcomed by old friends after a number of years, she faced a formidable programme with remarkable spirit. The best things in it turned out to be the intimate ones, like Schumann's 'Marienwurmchen' or Schubert's 'Auf dem Wasser zu singen,' wherein to put pressure on the tone would have been unthinkable, wherein flexibility and infallibility of pitch, nicety of breath control, the 'anvil' touch, all those infinitesimal adjustments that make up musical charm, could still awaken the homage due to consummate artistry."

"Time seems to have made astonishingly little difference to Mme. Hempel's voice. She proved once more that if the foundations of singing have been well and truly laid, the superstructure is never in much danger. Singing, like most other things, has gone to the dogs during the last twenty years or so. After the kennel noises mostly inflicted on us in the concert room and the theatre today by the worst singers, or the semi-singing of all but the very best of the present vintage—it was a treat to come upon these smooth liquid tones once more, this assured ease of line, this exquisite grace of phrasing. . . . Her Handel, Mozart, Schumann and Schubert and some of the lighter Brahms songs were beautifully done."

Miss Hempel's appearances in England were followed by repeated successes throughout the Scandinavian countries

For Bookings Address

MANAGEMENT OF FRIEDA HEMPEL, 119 West 57th Street, Suite 701, NEW YORK CITY

Boston Symphony Year Ends Brilliantly

Review of Season Shows Tendency Toward Conservative Rather Than Radical Compositions—Pop Concerts Begun Under Baton of Arthur Fiedler

BOSTON.—Within a few days after the regular season of the Boston Symphony Orchestra under Dr. Serge Koussevitzky had been completed, most of the same players, under the baton of Arthur Fiedler, began the fifty-second season of Boston Pops Concerts.

The closing of the regular season came with concerts on April 30 and May 1. In addition to the repetition of the rediscovered Clementi Symphony in D, the list included two standard items, Ravel's Mother Goose and the C minor symphony of Brahms. Principal attention of the reporter was rather centered on the prolonged demonstration of hand-clapping and shouts from the audience at the conclusion of the concerts, particularly that of May 1. It was a heartfelt tribute to the inspired labors of Dr. Koussevitzky through thirteen consecutive seasons and to the series of magnificent performances by the musicians of the orchestra.

It has been a year of great orchestral playing, rather than of striking programs. The Boston Symphony Orchestra has never sounded better than consistently during the past season. The programs, on the other hand, have leaned toward the more conservative. For the conductor has given over, for the most part, his bold excursions into provocative music of the present day. The outstanding exception during the past season was the first American performances of Alban Berg's violin concerto. Perhaps the most uniformly well received novelty was the Clementi symphony. In the contemporary field there were introduced new or recent works by Werner Josten (symphony), Nicolai Berezowsky (symphony), Castagnone, Malipiero, Messiaen, Respighi, Roussel, Shaporin, Stravinsky and Mabel Daniels. All told, the orchestra gave 110 concerts at home and afield.

POP SERIES BEGINS

The fifty-second season of the Pops began in Symphony Hall under Mr. Fiedler's direction on May 5, and are now continuing nightly, including Sunday. The program of the opening evening, which may be regarded as fairly typical of that Mr. Fiedler presents, consisted on this occasion of the Processional from Rimsky-Korsakoff's Mlada, Goldmark's Sakuntala Overture, a Bolzoni minuet for strings, Russian Dances by A. Tcherepnin, Austrian Peasant Music by Schönherr, Festivo by Sibelius, Marche Slave by Tschaikowsky, Tales from the Vienna Woods by Strauss, Cailliet's paraphrase of Kern's The Way You Look Tonight and The Ride of The Valkyries by Wagner.

The spirited performances under Mr. Fiedler's direction were heartily enjoyed by the large audience. A number of special programs, when soloists and unusual features will be presented, have already been arranged.

M. S.

Caroline Thomas Heard in Violin Programs

Caroline Thomas, violinist, was featured in a violin and piano sonata composed by J. Donald Robb, at Mr. Robb's home in Pelham, N. Y., on April 14. The occasion was a musicale in honor of Nadia Boulanger. The entire program was made up of Mr. Robb's compositions, including a quintet performed by the Durieux Ensemble.

Miss Thomas played on April 18 as guest artist for the fourth annual concert of the Woman's Club Singers at the Scarsdale Women's Club, Scarsdale, N. Y. On May 23 she is to give a program for the Hackley School at Tarrytown, N. Y., with Edwin McArthur as her accompanist.

Among Miss Thomas' recent activities as a teacher was a recital presenting two pupils at her studio in Scarsdale. The participants were Ann Goodeve and Rita Sengstaken, both ten years old.

National Music Week Observed in Washington

WASHINGTON, D. C.—National Music Week in Washington was celebrated by a number of events. On May 3 and 4 the Department of Agriculture Orchestra (Dr. Walter Bauer, conductor) offered a lengthy program which included the Beethoven Coriolanus Overture, the Reformation Symphony (Mendelssohn), and a guest soloist, Giuseppe Bruno, baritone. On May 4 the Rubinstein Club (Claude Robeson, director) presented an interesting evening of music in the Willard Hotel. The program consisted of selections by the club, and Robert Crawford, baritone. On the same evening the Church Choir Festival was held under the auspices of the District of Columbia Federation of Music Clubs (Eva Whitford Lovette, president). The event, which took place at the Mount Vernon M. E. Church South, was a gala occasion with choirs from the Mount Vernon, Hamline, Calvary Methodist, Takoma Presbyterian and the *a cappella* choir of the First Congregational Church participating. The following evening the federation held its annual concert by Washington composers at the National Press Club Auditorium. It was inspiring to hear the creative talent Washington has to offer. Mention might be made particularly of the string quartet (No. 3) by J. Alden Finckel, played by the National String Quartet, and two piano numbers, nocturne and prelude, by Mary Howe, played by Willa Semple.

On April 26, Le Roy Lewis presented Ruth de Jarnette, dramatic soprano, in recital at Saint Andrew's Parish Hall. Miss de Jarnette is a talented young singer with a promising voice. She was beautifully assisted at the piano by Frederick Weaver.

G. E.

WPA Productions at Dance Theatre

Two dance dramas, Tamaris's How Long, Brethren and Charles Weidman's Candide were launched on May 6 at the Dance Theatre, New York, under WPA auspices. The latter presentation was put on in New York several seasons ago, but has been shortened in its present version, and now has a score composed by Wallingford Riegger and Genevieve Pitot, costumes and decor by Maxine Borowsky and Alexander Jones. How Long, Brethren is based on seven Negro Songs of Protest, with music background by Miss Pitot and costumes designed by James Cochrane. A Negro chorus of twenty is one of its most effective features. This series of dances mark a high achievement for Tamaris, both in composition and performance. Of the episodes, Scottsboro and Let's Go to de Buryin' represented the apex, although the finale, How Long, Brethren, has deep interest.

Candide, with a plot from Voltaire's celebrated tale, is the ideal vehicle for the deft satiric gifts of Mr. Weidman. Credit for an admirable production is due him and his large company. Orchestral background for the entire program was supplied by the WPA Theatre Orchestra under Jacques Gottlieb.

M. L. S.

Mlle. Modiste Staged by New York Light Opera Guild

An utterly delightful performance of Victor Herbert's Mlle. Modiste was offered by the New York Light Opera Guild at the Venice Theatre on May 4, and was enthusiastically received by the audience. There were technical lapses, to be sure, but there was magic in the personalities of the young players and such matters were easily erased under the convincing performances of the charming Lillian Kraff as the piquant Mlle. Fifi, Normon Durask as the soldier-boy hero, Etienne, and Gerry Raph, knowingly shrewish as Mme. Cecile. Leon Lawrence was a subtly humorous and refreshing Gaston, and Richard Norman, possessor of a finely trained and highly resonant voice, was the gouty Count. Performances of merit were also given by Florence Schilling, Marjorie Monks, Florence Carleton, Inez Clark, Herbert Caldwell and Byron Keath, and the chorus was lively and fresh-voiced.

John Hand, who is the guild's general director and conductor, treated the score with lyric fluency and paced the action for a maximum of gayety and good humor.

The aims of the guild are praiseworthy: to establish light opera as a dependable part of our musical culture, and to give opportunity to young American singers. To this effect the original Mlle. Modiste, Fritzi Scheff, spoke and promised her support. With performances such as this, the guild's aims ought not be hard to accomplish.

R. E.

Selma Kramer Presents Students

Selma Kramer presented a group of her students in a recital of piano music at her New York studio on May 8. Those taking part in the program were Fay Troik, Edna Perlow, Harold Weiner, Selma Oppenheim and Albert Arkuss. Miss Kramer played the second piano part for Miss Perlow in the Mozart concerto in D minor.

Philadelphians in El Paso Visit

Iturbi's Baton Fare Includes Spanish Music—Nino Martini Ends Community Series—Resident Ensemble Sponsors Soloists

EL PASO, TEX.—The final event of importance this season was the appearance of the Philadelphia Orchestra with Jose Iturbi conducting. Mr. Iturbi opened his program with the overture to the opera Oberon of Weber, followed by the symphony in D minor by Franck. One has only the greatest praise for the manner in which the works were played. Nothing could have been more exquisitely done. After the intermission Mr. Iturbi chose Gaucho con Botas Nuevas by Gilardi, intermezzo from Goyescas by Granados, and the ballet suite from The Three-Cornered Hat by de Falla, all well done, but of little interest to the audience here. As encores, he played The Hippopotamus Dance and the Mosquito Dance, and two other sections from a suite by White. The listeners would have preferred Bach, Beethoven and Brahms. The men surprised us by not dressing formally for the concert, except in a few instances. And the citizens here are still at a loss to know at whose expense the orchestra members chatted and laughed during the entire concert.

On April 19 Nino Martini closed the series of events arranged by the El Paso Community Concert Association this season. This was one of the outstanding recitals of our musical history. Miguel Sandoval accompanied Mr. Martini in a superb manner. Their program numbers pleased all tastes.

RESIDENT PLAYERS CLOSE SERIES

April was an active month musically. The El Paso Symphony Orchestra gave the final concert of the season on April 5 with Eleanor Allen, cellist, and John H. Patrick as soloists, and H. Arthur Brown, the conductor. Mr. Brown opened his program with the overture to The Marriage of Figaro, followed by the prelude to Lohengrin and the prelude to Act III from the same opera. Miss Aller played the concerto in A minor by Saint-Saëns, showing much ability for one so young. After the intermission the orchestra interpreted L'Arlesienne Suite (No. 1) by Bizet. Mr. Patrick sang Song of the Viking Guest in Russian from the opera Sadko; Sun, Oh Guide Me to the End from A Life for the Tsar by Glinka, and Il Lacerato Spirito from Simon Boccanegra by Verdi. His encore was The Lost Chord. The orchestra finished the program with Enesco's Roumanian Rhapsody (No. 1). This program was much too long, however.

As we write, the fate of the orchestra is in the balance, as the Juilliard Foundation has withdrawn its support from El Paso, and whether the money for the salary of Mr. Brown can be raised here is questionable.

OTHER ENSEMBLE EVENTS

On Palm Sunday Night the choir of St. Clement's Church under the direction of Walter Davis gave Stainer's Crucifixion with Dorrance Roderick, J. L. Coggeshall and Dr. C. L. Cunningham as soloists.

The Feebeck Trio of El Paso, consisting of three sisters who play violins and piano, gave an interesting program at the MacDowell Club. All three young artists are good to look at and play exceedingly well.

The College of Mines Glee Club, under the direction of Walter Davis, gave a good concert recently.

The Federal Music Project Concert and Tipica Orchestras observed National Music Week by a performance each day. The concert orchestra opened the week by a program of religious music at one of the churches, followed by a broadcast over KTSM. Each day the Tipica Orchestra played in the Plaza. The Concert Orchestra offered a concert in the Project building, and the string ensemble of the organization played in one of the downtown department stores in the afternoon.

H. J.

Photo by Marant, Paris

SYDNEY RAYNER

RE-ENGAGED FOR METROPOLITAN OPERA

Spring Season 1937 Winter Season 1937-38

In Opera review

Olin Downes in the New York Times of March 28, 1937, said:

"Mr. Rayner has a voice of considerable beauty and resource."

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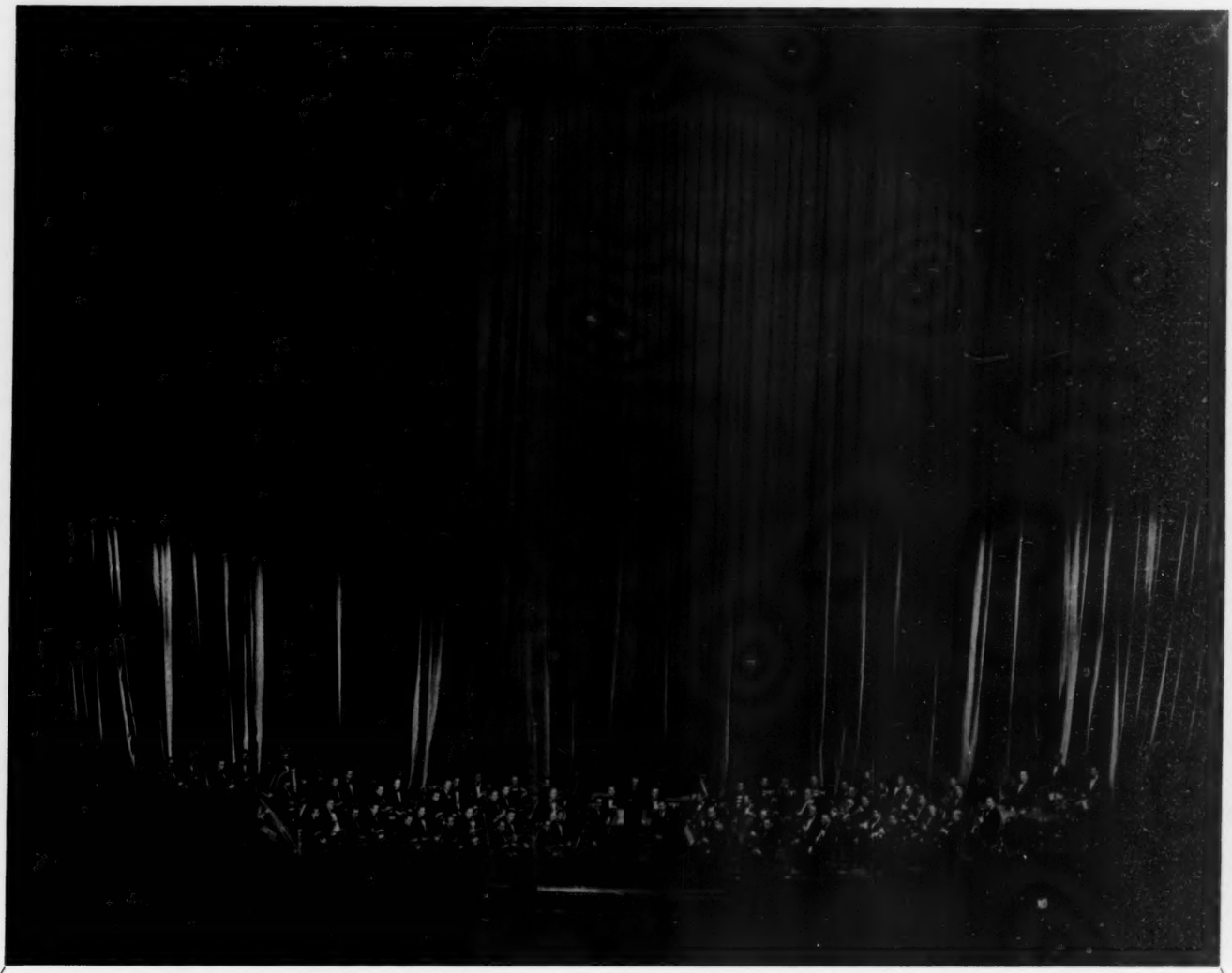

Next Sunday, May 16th, will be the 245th consecutive broadcast of the Music Hall Symphony Orchestra, presenting Symphonies, Operas and Oratorios every Sunday 12:30 P. M., E.S.T. over the Blue Network of NBC and affiliated Canadian Stations.

PERMANENT CONDUCTOR

ERNO RAPEE

JULES
BLEDSOE
Triumphs

THE TIMES, Amsterdam, April 5, 1937, By Theo Van der Byl.

A Gripping Song-Recital

A black brother in the arts steps on the podium, and already by his first song smashes to pieces the customary everyday dispassionate attitude.

How often in this place have I had to write of those mediocre evenings, which really embarrass one. The good may be there, but, alas, the bad also, and on the whole one finally does not know where one stands. Now one closes one's ear for a false note, then the other for an unfinished or difficultly produced vocal effect, one revives during a good moment, only to relapse soon again into boredom, because one song after another murmurs on without shape, without being and without contour. At the end of such an evening—and many of them there are !—one asks oneself: Why all this?

Jules Bledsoe, with his Herculean figure, was heard here before in the opera Emperor Jones, his prayer in it cutting us to the marrow. Now he will not be able to impress by physique, as on the stage, but, in evening dress, must stand still and give an evening of song.

But already in the first group of Caccini, Monteverdi and Handel, there streams through the hall the enormous and magnificent bass-barytone voice, moved and supported by pure musicality and dramatic diction, which sweeps everything before it.

THERE SINGS AN ARTIST WHO MAKES A WORK OF SCULPTURE OF EACH COMPOSITION, THERE IS THE GREAT CERTAINTY, THE NEVER FAILING ARTISTIC INSIGHT, THE TENDERNESS AND THE VEHEMENCE OF A TRUE LIEDER SINGER.

Here is no place nor time for objections. For a slight moment, a high F, too hard and unbendable, astonishes us, but it seems it was Bledsoe's intention, for later on he brings out that note shining and royal.

No two songs are the same. From the unreal tenderness of The Crucifixion, via the playful humor of Shortenin' Bread, to the vocal violence of Exhortation, one completely surrenders oneself to the very smallest rhythmical or expressive impulse of this deeply musical singer.

In a word, it is truly grandiose, and we are totally disarmed in face of this ability and power. The public was spell-bound by the quickly changing, very divergent impressions, and gave the singer ovation upon ovation, so that extras had to be given, which again made enthusiasm flare up high.

We are thankful for such an evening, so different from the everyday humdrum.

DE TELEGRAAF, Amsterdam, Apr. 5, 1937

Max Tak says: With Alvarez La Partida, he fascinated the very numerous audience; with the Volga Boat Song, and above all the Hebrew lament Eili, Eili, he showed convincingly what is his forte. Only an artist of his stature can still then reach a climax; that climax Bledsoe realized with the interpretation of Negro Folk songs and Spirituals.

One forgets the singer. His voice is of exceptionally great register. Next to the barytone Bledsoe there seems to be still a bass, and even an almost-tenor-Bledsoe—then one forgets the beneficient warmth of this DELIGHTFULLY TIMBERED VOICE, WHICH IN ITS MOST BEAUTIFUL MOMENTS POSSESSES THE INDEFINABLE QUALITY OF A CASALS, OF A GERARD HEKKING, one forgets everything which is the characteristic property of this truly great artist, in order to surrender oneself to the atmosphere of the Negro folk songs, to the atmosphere of the Spirituals.

This art Bledsoe gives as no one else: each tone, each accent, each phrase is given meaning. Neither can one ever forget how Bledsoe sings The Crucifixion, of which the short, repeated melody contains a world of music.

For a house already sung into a white heat of enthusiasm, Bledsoe sang many extras in addition to the official program, thus showing his appreciation for such a reception.

HET VADERLAND, The Hague, March 8, 1937.

Arias and Lieder again gave us the privilege of hearing the vocal qualities of this singer, and the artistic refinement of soul that his singing proves. . . . Beethoven's Die Ehre Gottes became a sublime message to humanity, shining as a trumpet.

Information:
Van Wyck Concert Direction
170 Piccadilly, London, W. 1, England

Metropolitan Opera

(*Continued from page 7*)

Mr. Dickson should be a truly valuable addition to the Metropolitan roster, for he has the potentialities of a Lawrence Tibbett if he works and studies assiduously. First and foremost, he should learn to speak French; his enunciation of the text given him to sing had an atrocious accent.

Robert Nicholson, the other newcomer, filled the role of Wagner. He was adequate to its demands, though the part is so minor it is difficult to judge any singer's capabilities in it.

The Mephistopheles of the evening was the veteran Leon Rothier. His conception of the role is familiar to older habitues of the Metropolitan. Satan, in his hands, is half human and half evil spirit. And there is none of the play-boy comedy in Rothier's characterization which other actors read into the part. Mr. Rothier sang the music ably and acted with his customary skill.

Lucielle Browning was a boyish Siebel—just as she should be—and sang her Flower Song joyously and efficiently. Thelma Votipka's Marthe was a capable presentation.

All the artists received approbation that was loud and long. Mr. Dickson (whose death scene at the end of Act III was unusually good) was riotously cheered at the conclusion of the act.

LA BOHEME, MAY 5

Ardent praise is the lot of the popular season's second offering, a performance of La Boheme, which won an artistic standing comparable to the achievements of the winter months. One reason for this was the equality and balance of the cast, the principals all being excellent and making a picture visually and tonally satisfying. The occasion's debutante was Margaret Daum (Musetta), the singer whose success in Amelia al Ballo is still fresh in the public memory. She sang the Puccini soubrette with spirit and vivacity, avoiding the over-emphasis which sometimes coarsens portrayals of this character. Rosa Tentoni, heard last year in the spring season, returned as Mimi, investing the part with lovely lyricism and tasteful histrionics. The Rodolfo was Armand Tokatyan, whose voice was in its best estate, warm, clear and assured. Carlo Morelli (Marcello) brought virile tone and routined acting to the part. Norman Cordon made an appropriately comic Colline, and Wilfred Engelman contributed an excellent bit as Schaunard, and others concerned were Louis D'Angelo, Lodovico Oliviero and Carlo Coscia. Gennaro Papi, the conductor, exercised artistic authority.

IL TROVATORE, MAY 7

The first Metropolitan appearance of Rose Bampton in her new capacity as a dramatic soprano was made as Leonora in the Verdi opera. Miss Bampton's excellent vocal technic was manifest throughout the evening; the voice had freshness and opulent quality, while florid measures were achieved with skill. She has developed her dramatic powers, and the impersonation as a whole was striking. She had warm ovations. Arthur Carron sang Manrico for the first time on Broadway after previous assumptions on tour. His large, sympathetic voice gained in freedom of production as the opera advanced, and in the final scenes he sang with warm lyric quality, dramatic effect and virility. He too had several solo curtain calls. Bruna Castagna, a familiar Azucena, offered a highly dramatic and vocally eloquent reading, perhaps the most convincing of the evening. Carlo Morelli was a dignified and tonally well modulated Count di Luna. Other parts were competently done by John Gurney as Ferrando; Thelma Votipka, Lodovico Oliviero and Carlo Coscia. The chorus was adequate if not distinguished. Gennaro Papi conducted a well-sustained dramatic performance.

THE BARTERED BRIDE, MAY 8 (MATINEE)

The Bartered Bride production, pride of the opera-in-English adherents, was restored to the Metropolitan's stage on Saturday afternoon. The cast was the one whose excellence was acclaimed last year, except that Hilda Burke has replaced Muriel Dickson as Marie. Miss Burke made an ornamental, lively heroine, graceful in deportment and lyrical in voice. Mario Chamlee, singing with clear and full tone, repeated his last season's success as Hans. George Rasely, as the stammering simpleton Wenzel, once more won applause for his deft. comedy arts. The "high pressure" marriage salesman, Kezal, was presented with gusto by Louis D'Angelo. No less skillful in their parts were Lucielle Browning (Kathinka), Wilfred Engelman (Kruschina), John Gurney (Micha), Anna Kaskas (Agnes), Norman Cordon (Springer), Natalie Bodanya (Esmeralda) and Ludwig Burgstaller (Muff). Wilfred Pelletier conducted, and the American Ballet furnished vivid and elaborate dancing.

FAUST, MAY 8

Faust was repeated on Saturday evening with one change in the cast: Ruby Mercer was the Marguerite, and a charming one. The essence of youth, she sang with a fresh and pleasing voice. Others in the cast were: Sydney Rayner, a vocally fine Faust; Leon Rothier, capable as Mephistopheles; one of the newcomers of the Spring Season, Donald Dickson, a personable Valentin; Robert Nicholson (Wagner), Lucielle Browning (Siebel) and Thelma Votipka (Marthe). Wilfrid Pelletier conducted.

Program by Harp Students of Betty Paret

A harp recital by pupils of Betty Paret was held on May 8 in the assembly hall of the Fifth Avenue Presbyterian Church, New York, before a large and interested audience. The participants ranged from young children playing on Irish harps to older pupils with well developed technic. The music was drawn from the writings of Bach, Gluck, Mozart, Handel, Dvorak, Rousseau, Hasselmans, Schuecker, Cady, Paret, Grandjany, Ilyinsky, Schaefer and Schubert, as well as various folk sources and one of the pupils, Priscilla Yates, played a composition of her own. Solo and ensemble numbers presented phases of Miss Paret's instruction displaying a surety of performance. Since the ensemble is a part of the training, there were as many as six harps playing together. Other combinations included Betty Steinway, harpist with Phoebe Rous, violinist; and the Yates family, two harps and a pianist. The Greenwich String Quartet, made up of four students from the Greenwich Music School, assisted Emily Loomis. Performers were Audrey Batkin, Priscilla Yates, Ruth Shapiro, Nina Dunkel, Florence Bleecker, Nancy Schaefer, Betty Steinway, Patricia Yates, Frances Weld, Emily Loomis, and the Betty Paret Harp Quartet (Betty Paret, Emily Loomis, Frances Weld and Patricia Yates). G. N.

Convention of Ohio Music Teachers Held in Cleveland

CLEVELAND, O.—Four hundred musicians and music teachers registered at Hotel Cleveland on April 20, 21 and 22 to discuss problems of importance in the teaching field. John O. Samuel of Cleveland, president of the organization for the past year, called the meeting to order at its first general session; Mayor Harold H. Burton welcomed the guests and Mrs. H. K. Mouser, president of last year, responded for the association. Dr. Royal D. Hughes of Ohio State University spoke eloquently on the Objectives of Music Teaching. Beryl Rubinstein of the Cleveland Institute of Music read a fine paper on The Valid Musicianship of the Teacher of Music. And Dr. Max Schoen of the Pittsburgh Carnegie School of Technology made illuminating remarks on the Scientific Approach to Music Teaching. The Oberlin Conservatory Woodwind Ensemble furnished the music of this opening session. Original compositions were presented in the afternoon by students from the Cleveland Institute, Western Reserve and Oberlin Conservatory.

Inasmuch as the main concern of the association at present is the state certification of the music teacher by Ohio, Edith Keller, State supervisor of music, spoke at length on the subject from the standpoint of the State Board of Education. Discussions followed every session. Daily there were four sessions: the voice session heard papers by Madame Emi de Bidoli on the Professional Ethics and Standards of the Vocal Teacher; Walter Greenwood concerning the advantages and disadvantages of Voice Class Instruction; Madame van der Veer offered a short song recital of Ohio composers; Dr. G. Oscar Russell of the Ohio State University gave a stereoptican view lecture entitled Vocal Organ Positions illustrated with many X rays of Edward Johnson's vocal organs.

The theory session under the leadership of Prof. Melville Smith offered demonstrations in rhythm training, an exhaustive treatise on questions of rhythm by Mr. Smith and original compositions by many talented students of music schools. Choral session heard performances by the Western Reserve University Singers (Melville Smith, director); Cleveland Heights High School A Cappella Choir (George F. Strickling, director); Boris Goldovsky spoke on Artistic Standards and Ideals of Choral Music.

The piano session offered a short recital by Arthur Loesser under the presiding officer Lynn B. Dana of Warren, O.; Franklyn Carnahan read a paper on Old and New Methods of Teaching Piano; Mrs. George R. Madtes of Youngstown discussed the Growing Responsibilities of the Preparatory Piano Teacher and another topic was the class lesson by Mrs. Etta Grove.

Wednesday evening found a large assembly at the concert given by the Women's Symphony Orchestra under the direction of Hyman Schandler, at which the Brahms second symphony and shorter works by Mozart, Glinka, Chabrier and the Cleveland composer Clarence Metcalf were performed. The organ session took place at Old Stone Church with Dr. Henry V. Stearns (Youngstown), Laura Bender, Prof. Bruce Davis of the Oberlin Conservatory and the Rev. W. Frederick Miller reading papers and Russell V. Morgan directing the double quartet of Old Stone Church in a musical interlude. Nor were brass instruments forgotten with Clifford Barnes of Cleveland presiding, when various combinations of instruments were demonstrated. With the general session under the guidance of Francis J. Sadlier and speakers including Russell Morgan; Albert Riemenschneider of the Baldwin Wallace Conservatory; Dr. Franklyn Dunham, director of educational activities for NBC; and Harry Valentine, manager of the Steinway branch in Cleveland, the convention was brought to a close.

New officers for the coming year are: Dr. C. Hugo Grimm of Cincinnati, president; Howard Wentworth Hess of Cincinnati and Mrs. Wade Llewellyn of Hamilton, vice-presidents; and Mrs. Raymond Osborn of Columbus, historian. All other officers are continuing in office. Thursday evening the delegates attended the last Cleveland Orchestra concert of the season under Dr. Rodzinski's baton, the program consisting of the ninth symphony and the third Leonore Overture of Beethoven. R. H. W.

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"The one internationally known composer represented was Gena Branscombe, whose choral cycle Youth of the World is ample evidence of the talent which brought her to her present enviable position.—*Chicago American (Herman Devries).*

"A spectacular feature was the singing of Gena Branscombe's Youth of the World by the MacDowell Choral under the composer's direction."—*Boston Herald.*

"Gena Branscombe proved her eminence with the baton. Youth of the World, which ended the recital, was a thrilling litany for everlasting peace."—*Albany Free Press.*

PILGRIMS OF DESTINY

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MAY 3

National Orchestral Association Spring atmosphere infused the sixth concert of the season by the National Orchestral Association (Leon Barzin, conductor) in Carnegie Hall. Beethoven's Pastoral Symphony was a suitably effervescent and melodious opening work, the student players giving a creditable performance of its exquisite, purling measures. Lacking only an occasional degree of polish and lightness, the reading brought to hearing some excellent string and woodwind playing.

The second half of the concert was devoted to Mozart's Concertante Quartet, the solos commendably played by Martin Leskow, oboe, Kalman Bloch, clarinet, Ellen Stone, horn, and Stephen Maxymciw, bassoon; and Strauss' tone poem, Don Juan. The passionate, colorful sweep of the latter score was enthusiastically conveyed under the baton of the youthful conductor, who has moulded the ensemble into one of coherent quality and flexibility. The audience was, as usual, large and warmly responsive.

Arthur Flynn A good-sized audience gathered in Town Hall on Monday night to hear the recital of Arthur Flynn, tenor. Mr. Flynn sang numbers of Torelli, Caldara, Durante, Rubinstein, Grieg, operatic arias of Donizetti, Puccini and Verdi, three songs by John M. Loughran, a concluding group by Roland Farley, Balfe, George Barker and Frank Tours, and the traditional Irish song The Minstrel Boy. Antonio Miranda was at the piano. Mr. Flynn uses judiciously a voice of limited color. Interpretatively, he showed good taste, and his audience received him warmly.

MAY 6

Pasquale Ferrara A recital by Pasquale Ferrara, tenor, who has been heard in opera in New York and on tour, was given at Town Hall, with Louise Pecorelli, soprano, as assisting artist. The audience, including many compatriots of the tenor, was warmly responsive to a program including opera arias and songs. Vincenzo de Crescenzo and Maria Grever, composers, were at the piano for their works and shared applause. Mr. Ferrara, whose voice is a virile one, inclining to a certain degree of vibrato and marked by the emotional qualities of operatic singers, was heard in arias from Andrea Chenier, La Juive and Otello, songs by Cimara, Tosti, Giannini, Bassett, Mana-Zucca, Schubert and Wolf. Miss Pecorelli offered expressive interpretations of an air from Forza del Destino, Gluck and Respighi items, and with Mr. Ferrara sang the duet from Act I of Otello. There were many recalls and encores. Pasquale Rescigno was the accompanist.

La Trianita and Lois Bannerman The unique combination of the Spanish dance and the harp was given in joint recital by La Trianita and Lois Bannerman at the Barbizon-Plaza. La Trianita is an exponent of the Spanish dance in all its forms, the tango, bolero, seguidilla, set to the music by Albeniz, de Falla, and Font, and brings forth exciting rhythms and eloquent movement. Her hands are especially lyric, as well as being thoroughly efficient with the castanets. The costumes were colorful and imaginative.

Lois Bannerman's gracious personality makes a perfect complement for her instrument, the harp. In a list which contained selections by Handel, Pierné, Haydn and Debussy, the artist was especially apt in the performance of Debussy's Clair de Lune and En Bateau, played with sustained mood and technical equality which left the hearer convinced of her understanding and her ability to transmit that understanding. William Kulkman was at the piano.

MAY 7

Riverdale Country School The fifth annual May choral festival, held by the Riverdale Country School in Town Hall on Friday night, also observed the school's thirtieth anniversary. Under the direction of David B. Scoular, excellent singing was offered by the Lower School Chorus, the Riverdale Glee Club, the Middle School Glee Club, and the Riverdale School Chorus, which combines the smaller groups. This assembled group ended the evening by singing John Alden Carpenter's Song of Faith. The chamber orchestra of the school, conducted by Clement A. Barton, played excerpts from Wagner's Tannhäuser, achieving creditable performance. Skillful and feeling playing was done by David McAneny and Robert Link in the Ravel two-piano arrangement of Debussy's Fetes. An audience of good size applauded cordially. Richard McClanahan is director of the Riverdale School of Music.

MAY 9

Joseph Valentine A recital by Joseph Valentine, dramatic tenor, took place in Town Hall on Sunday afternoon. He gave arias from Il Trovatore and L'Africana, Italian songs by Denza, Mattei, Tagliaferri, Pennino, Costa and Pergolesi. His voice was of sympathetic quality, but shortness of breath, perhaps caused by nervousness, prevented the singer from securing the fullest effectiveness in production. The audience was cordial and asked for encores. Remo Taverna was the accompanist.

Hazel Gruppe Three phases of the sonata of the romantic period were set forth by Hazel Gruppe, pianist, in her recital at George Washington Assembly Hall, New York. She chose the Chopin sonata in B minor (op. 58), Beethoven's Appassionata Sonata, and the Liszt sonata in B minor. Miss Gruppe commands a wide gamut of emotional shading, offering sometimes abrupt transition from brilliance to somber effects, at other times presenting more subtle gradations of tonal variance. Her performances are exciting and profound. It goes without saying that she has the technical ability to convey these impressions. Of the three sonatas, this reviewer found most enjoyment in her playing of the Beethoven work, and the applause, plentiful throughout the afternoon, was perhaps most emphatic after this.

Sidor Belarsky Under the auspices of the Society for the Advancement of Jewish Music, a recital was given by Sidor Belarsky, basso, in Town Hall on Sunday evening. The program was entirely devoted to music such as is being promoted by this organization, and included Hebrew melodies by Rubinstein, Glinka, Karganoff and Rimsky-Korsakoff, sung in Russian; traditional folk numbers; the same in modern arrangements by Ravel, Engel, Veprik and Achron; Hebrew songs by A. Krein, Levi-Binder, Nardi-Binder, Jacob Weinberg, M. Milner, L. Schtreicher, M. Gnessin and Lazar Weiner, the last-named composer being at the piano for the concert. Mr. Belarsky is a technically skilled singer, with a voice of purity and breadth, eloquently used in the expression of these characteristic numbers. His audience was highly appreciative.

STEPHAN HERO, violinist, appears with the Albany (N. Y.) Philharmonic Orchestra on May 27 and at a Promenade Concert of the Toronto Symphony Orchestra on August 19 in Canada.

Caterina Jarboro's European Tour

Caterina Jarboro, American Negro soprano, is having an active season in Europe, singing in opera, recital, and with orchestra. Opening her tour in Belgium, with appearances at the Royal Operas of Brussels, Liège and Gand, Miss Jarboro then sang opera at Bordeaux, Rouen and Vichy, going to Paris for a special recital at the Université des Annales.

During February, the soprano toured Russia. Appearances at the various operas in Poland, Lithuania and Esthonia were followed by a recital at Amsterdam. Miss Jarboro gives a Paris recital in May, after which she will fulfill engagements at various summer resorts, such as Ostend, Knocke and Vichy.

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St. Louis Orchestra In San Antonio

Adult and Children's Choruses Assist Players under Golschmann—Federal Symphonic Program —Recitalists Score

SAN ANTONIO.—The Southwest Festival Association presented the St. Louis Symphony Orchestra (Vladimir Golschmann, conductor) in two performances, assisted by a mixed adult chorus of 250 and a children's chorus of 400. The afternoon program by the orchestra under the direction of Mr. Golschmann held numbers by Glinka, Handel, Grieg, Grainger, Skilton and Dvorak. This is a marvelous symphonic organization with an inspired conductor. The children's chorus sang The Lost Chord (Sullivan) and the Barcarolle from the Tales of Hoffmann (Offenbach) with fine enunciation and sweet quality of tone. Otto Wick conducted these two numbers with authority.

The orchestra under Golschmann opened the evening performance offering works by Bach, Strauss, Wagner and de Falla. The second part consisted of choral numbers by the adult chorus with orchestral accompaniment. Compositions by Wagner, Grieg and Mascagni were conducted by Otto Wick. Incidental solos in the Grieg and Mascagni numbers were sung by Frederik Kapitza, baritone, and Elsa Diemer, dramatic soprano. Credit is due Mr. Wick for the careful choral training. Other items of interest by the orchestra were Dance of the Mujicks (Carl Venth) with the composer conducting, and two numbers from the opera The Lone Star (Otto Wick), with the composer conducting. Officers of the Southwest Festival Association are Stella Steves Walker, president; D. A. Powell, vice-president; Harry Hertzberg, vice-president; E. H. Keator, treasurer; and H. H. Ochs, secretary.

FEDERAL ENSEMBLE APPEARS

The Federal Symphony Orchestra of the Federal Music Project (J. Rowllings Hamilton, superintendent) gave the third concert of the season before a large audience. The first half of the program was devoted to the classics under the capable baton of Juan Macias. The opening number was the Mozart symphony in G minor followed by compositions by Rachmaninoff, Beethoven, Grieg and Bizet, all played with fine tonal balance and excellent precision. The second half consisted of the Rhapsody in Blue, by Gershwin, conducted by Dan Silva, with Marie Conley, pianist. The composition was given an excellent performance from every angle—conductor, pianist, and orchestra. At the close, cries of approbation were heard from the enthusiastic audience. A portion of the piece had to be repeated.

Arthur Poister, organist, was presented in an interesting recital sponsored by Walter Dunham. The program consisted of numbers by Handel, Bach, Mozart, Frank, Dupré, Mendelssohn and Widor, all of which were played with excellent registration, clear-cut technic and facility.

LUCIE STERN'S RECITAL

The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Lucie Stern, pianist, as the third attraction in the series of musicales given each season. Mrs. Malcolm Gordon is chairman and Mrs. Ed. Steves, vice-chairman. Composers represented were Bach-Tausig, Schumann, Chopin, Ravel, Prokofieff, de Falla, Rachmaninoff, and Liszt. The compositions were played with outstanding musicianship, technic and interpretation. Many recalls were necessary and a number of encores granted. S. W.

Record Attendance Promised for Bethlehem Bach Offerings

The Bach Festival, to be held in the Packer Memorial Chapel at Lehigh University, Bethlehem, Pa., on May 28 and 29, is reported virtually sold out since the first of April. Officials of the festivals have received requests for reservations from approximately 170 cities and towns, representing eighteen states. There will also be Bach Festival visitors from Canada, France and Germany. The Bach Choir of 260 voices is rehearsing three times a week under their conductor, Dr. Bruce Carey. This year's performance of the Mass in B minor is the thirtieth at these festivals.

Columbia, S. C., Has Third Annual Music Festival

COLUMBIA, S. C.—In April, Columbia held its third annual Music Festival, including three performances by the National Symphony Orchestra (Hans Kindler, conductor), and with the soloists Helen Jepson and Albert Spalding. The Shandon Choral Society (composed of 135 local singers) which sponsors the festival each year, sang Haydn's Creation, with two local soloists, Mrs. R. I. Lane and John Richards McCrae, and Albert Gifford, tenor of New York City. A state-wide college chorus of 200 also participated. K. W.

CHARLOTTE SYMONS,

soprano of the Metropolitan Opera, sang at the Congressional Club breakfast held on April 22 in honor of Mrs. Franklin D. Roosevelt at the Raleigh, Washington, D. C. Milne Charnley was at the piano. Other April engagements for Miss Symons included: 12, joint recital with Richard Bonelli in Bangor, Me.; 23, a concert at the Hotel Commodore, New York; May 6, in Hattiesburg, Miss., at the festival there. Miss Symons has been engaged for the Chicago City Opera next fall.

Sigma Alpha Iota President Visits Miami

Gertrude Evans, national president of Sigma Alpha Iota, recently made her official visit to Sigma Chi Chapter, Miami, Fla. Among the courtesies extended to her were two musicales held at the home of Mrs. E. R. Treverton. Participants in the first musicale were Freda Slauter and Sarah Bergh, violinists; Anna Dalida, violist; Mildred Thompson, dancer; and Annie Laurie Lee, pianist. All these were pledges, except Annie Laurie Lee, who is a member of Sigma Chi chapter. The other musicale brought performances by Jane French and Marian Barry Taylor, violinist; Frances Tarboux, pianist; Ruby Showers Baker, soprano; Marguerite Gibson, who read original poems; Leila Hall and Annie Laurie Lee in two-piano numbers; Beatrice Hunt, contralto. Frances Tarboux is president of Sigma Chi chapter.

Texas MacDowell Club Honors Radie Britain

The MacDowell Music Club of Amarillo, Tex., recently honored the American composer, Radie Britain, by devoting an entire program to her compositions. Margaret Harris, pianist, played Covered Wagon, Camp Fire and Stampede from Miss Britain's Western Suite; David Macpherson, baritone, sang Miles, which won honorable mention at the State Federation of Music Clubs convention last year; Mrs. E. A. Hilleary, soprano, sang Open the Door to Me and Withered Flowers; a violin solo, Prison, was played by Mrs. Howard Lauder; Baby, I Can't Sleep, a typical Texas folk song which won first prize in a recent contest, was sung by Mrs. T. Roy Raycliff, soprano; Mrs. Carns, pianist, presented prelude; Mrs. A. H. Martin, soprano, sang the prize winning song, Nirvana, and the chorus, Fairy of Spring was sung by a sextet directed by Mrs. J. W. Sanders.

Student Concerts at Mannes School

Student concerts are being held at the David Mannes Music School, New York, throughout May. On May 5 the Junior Orchestra, under the direction of Edgar Williams, gave a program. Thelma Cohen, pianist, followed in recital on May 10, and Jack Chaikin, also a pianist, appears May 14. Henry Hutchinson, violinist, is scheduled for a program May 18, and the following day Margaret Alexander gives a piano recital. Hazel Nelson, pianist, and Milton Berman, violinist, offer a joint recital May 21. With the current season the David Mannes Music School ends its twenty-first year.

JOSEPH ACHRON

INTERNATIONALLY KNOWN COMPOSER-VIOLINIST

Criticisms of World Premiere of Second Concerto For Violin and Orchestra, December 19, 1936, Los Angeles

ACHRON CONCERTO FEATURE OF BRILLIANT MUSIC EVENT

Isabel Morse Jones, Los Angeles Times

"The Achron concerto No. 2 in no discernible key, had aroused the keenest anticipation among the informed musicians of the town and many were on hand to hear its premiere. The composer had the supreme advantage of being able to play the solo instrument in his own work and to aid Klemperer in the orchestral preparation. The Philharmonic of Los Angeles has never given as much time and attention to a new work, to my knowledge. It was given with verve and had that excitement an audience has a right to expect of a first performance. The solo part is worthy of the great virtuosi and undoubtedly will be played by them. Mr. Achron was recalled by the orchestra and the audience innumerable times."

JOSEPH ACHRON ACCORDED OVATION

Edoardo Sacerdote, Hollywood Life

"This first performance was a double artistic event to be remembered, because of Mr. Achron's impeccable mastery of his instrument. The concerto is musically and technically of tremendous difficulty, and the phenomenal ease with which Joseph Achron played his own composition classifies him among the master violinists of our times. Mr. Achron is a great representative of the modern tendency in music, modernly expressed. To him go our respect for his sincerity, our admiration for his marvelous execution."

ACHRON CONCERTO GIVEN OVATION

Los Angeles Examiner

"The concerto precipitated active argument. Throughout the intermission discussion was keen concerning the new music. A tremendous ovation brought the composer-violinist back to the platform many times. The actual structure of the composition was both interesting and prophetic, the performance proving Achron to be an intellectual composer with something to say.

TRIBUTE PAID ACHRON FOR VIOLIN WORK

Richard Drake Saunders, Hollywood Citizen News

"A tumultuous ovation was given to Joseph Achron, violinist-composer, in the Philharmonic Auditorium Saturday night on the occasion of the first performance anywhere of his second Concerto, with himself as soloist, supported by the Philharmonic Orchestra under Otto Klemperer. Time and again was the composer recalled to the stage by a storm of applause that lasted fully five minutes. The emphatic approval of the audience was the more surprising because of the individual modernity of the work. It showed again, beyond a shadow of doubt, that the public is interested in contemporary and progressive music. At first hearing this Concerto impresses one with the indubitable stamp of genius. It is great music, of an individuality that can stand firmly upon its own feet, and it is safe to prophesy that it will live for many generations to come. As a soloist, Achron displayed himself a virtuoso of the first rank."

ACHRON WORK GIVEN A PREMIERE

Harry Mines, Los Angeles Daily News

"The new Achron work is definitely arresting. Exciting and novel for the most part, it is divided into three movements, the finale being the most ingeniously constructed as to orchestration. Achron was on hand to perform the violin portions. Certainly he couldn't have felt let down in the reception given him at the conclusion of the number, Klemperer and the orchestra sharing in the applause."

ACHRON WINS OVATION

Frank H. Colby, Pacific Coast Musician

"Joseph Achron won an ovation highly complimentary to himself as composer and artist, at the Philharmonic Orchestra concert of December 19. The occasion was the first public performance of his Second Violin Concerto. Obviously, only a virtuoso of the first order could successfully cope with its difficulties. This Mr. Achron succeeded in accomplishing with outstanding success."

WORLD PREMIERE OF ACHRON WORK

Jose Rodiguez, Rob Wagner's Script

"Easily the most important world premiere of a major musical work ever held in Los Angeles occurred December 19 in Los Angeles when Otto Klemperer, with the composer as soloist conducted the second violin concerto of Joseph Achron. To my delighted surprise, the audience received the concerto with enthusiasm and gave the soloist-composer a most hearty ovation."

LOS ANGELES ORCHESTRA INTRODUCES SECOND VIOLIN CONCERTO BY ACHRON

Musical Courier, New York

"It is not often that a new composition can be dubbed unhesitatingly a master work at its first hearing, but this may be said of Joseph Achron's second concerto for violin and orchestra. It was given its first performance anywhere on December 19 in the Auditorium, with the composer as soloist, supported by the Philharmonic Orchestra under Otto Klemperer. Despite the extreme modernity of the work, the audience received it with the greatest enthusiasm, even ignoring custom by breaking out into spontaneous applause after the first movement. The composer-violinist was given an ovation which lasted for over five minutes. The concerto is of striking individuality, its most immediately apparent factor being the force and vigor of the rhythms. Achron has established a personal idiom of expression, in itself a sign of an outstanding musical personality, and in this he has written definitely and securely."

2621 N. BEACHWOOD DRIVE, HOLLYWOOD, CALIF.

VIOLIN MASTER CLASS AND COMPOSITION

JULIA

Photo by Jas. Abresch, N. Y.

PETERS

EVENING PUBLIC LEDGER—PHILADELPHIA, APRIL 21, 1937

MUSIC —Civic Gives "Tosca"

By SAMUEL L. LACIAR

The Civic Grand Opera Company of Philadelphia last evening closed what has been an unusually successful season artistically with an excellent performance of Puccini's "La Tosca" at the Academy of Music before a large and thoroughly appreciative audience.

The honors of the performance were carried off by Julia Peters, who appeared in the title role, and strengthened the very favorable impression which she created in "Aida," when she made her first operatic appearance in this city. Miss Peters again showed her splendid voice to great advantage, especially in the "Vissi d'arte" of the second act and in the duet with Cavaradossi in the third.

But her development of the role was even more impressive, and it is one demanding the display of most of the human emotions. This was especially the case in the trying second act, which was as finely acted as it was sung. She received the greatest ovation of the evening after the "Vissi d'arte" and was called before the curtain at the close of each act.

Agitators Are Believed to Have Obtained Large Amou...

DAVIS SEES BRITAIN ... UNION ...

Barriers Against Agreement at Imperial Conference

SUGAR PARLEY HITS SNAG

Delegates Differ on Language of Text of Pact—Signing Ex-

Insurgents, Claiming 90% of Seamen, Will Ask Labor Board Today for Preference Poll

TO PROPOSE JOINING C. I. O.

100,000 Membership Possible —Plan Already Approved by

THE PHILADELPHIA INQUIRER, APRIL 21, 1937

CIVIC OPERA CO. SCORES IN 'TOSCA'

Julia Peters, de Gaviria, Nino Ruisi Head Cast; Simeoni Conducts

The Civic Grand Opera Company of Philadelphia successfully ended its first season with a highly creditable performance of Puccini's "La Tosca" last night before a large and cordial audience in the Academy of Music. The three leading roles were taken by Julia Peters, in the name part; Nino Ruisi, as Baron Scarpia, and Jose de Gaviria, as Mario Cavaradossi. Gabriele Simeoni conducted.

Puccini's opera, based on Victorian Sardou's drama in which Sarah Bernhardt triumphed throughout the world, is one of the most exacting, in its dramatic requirements, in the repertoire. Last night's performance met these requirements in nearly every respect, especially in the interpretations of the principals.

Miss Peters, heard here earlier as Aida, gave a moving performance, dramatically and vocally, as Tosca. Her voice, of great beauty, power and flexibility, was nicely tempered to the various moods of her role. She earned great applause for the famous "Vissi d'arte, vissi d'amore" of the second act. Mr. Ruisi, substituting for Stefano Ballarini, who was ill, ...

Anthony Eden, Foreign Secretary, and Continental statesmen.

Mr. Davis presided today at another meeting of the Sugar Conference, where delegates are attempting to smooth out minor differences so as to permit signing by the twenty-three nations of the pact governing the production of sugar in accordance with the probable world demand for a five-year period. It is expected the agreement will be signed tomorrow or Friday.

The permanent issue bears in the four corners the rose, shamrock, thistle and daffodil with a large crown suspended over a profile view of the King facing to the left, as did Edward. On one side is "Postage," on the other "Revenue." Obviously this does not leave much room for the circle bearing the stamp's value, and in fact it seems to cut off part of the King's neck. The coronation stamp which is to be used for letters sent within the ... color of the coronation stamp, ... way, is plum brown and that ... regular issue is the same light ... brown used for Edward's.

French text was adopted they would require an official German text and the Russians said that if German

Continued on Page Eleven

yesterday by leaders of the insurgent groups of sailors and stewards who directed shipping strikes last year on the Atlantic and Gulf coasts.

The action was in defiance of the American Federation of Labor, parent body of the International Seamen's Union, which for many years has held the firemen's, sailors' and stewards' unions as component members. It was taken also with a view to sounding out the men of the American shipping industry on the proposal to transfer their union allegiance to the banner of John L. Lewis's Committee for Industrial Organization.

Union Approved by Leaders

The new union, which has been named the National Maritime ... by received the ap-

and now that any publi... of the State whose name ... into this case is not be... thereby. We have ment... least half of the officia... State so far."

Revised Confession Den...

In one of the ...referenc... Governor, Wendel said th... told him Mr. Hoffman de... revised confession.

Mr. Quinn asked the ... the Parkers had ever ... "whom he was giving ... ports to."

"Yes," Wendel replied, ... Hoffman." The court di... remark to be stricken out.

Wendel said that Parke... him that "the Governor m... to question Mrs. Wend... that "the suggestion has ... through Ellis Jr. that a ...

THE EVENING BULLETIN PHILADELPHIA, APRIL 21, 1937

'TOSCA'

Civic Opera Closes Season With Puccini Melodrama

The Civic Grand Opera Company brought its first season to a successful close with a performance of Puccini's "Tosca" before a large and enthusiastic audience, last night, in the Academy of Music. A competent cast was headed by Julia Peters in the title role. Her colleagues in the principal parts were Jose de Gaviria as Mario Cavaradossi and Nino Ruisi as Scarpia. Gabriele Simeoni was again the conductor and there was a capable orchestra.

Miss Peters, who made a favorable impression in her appearance earlier in the season in "Aida," brought a handsome presence and a voice rich in dramatic and musical qualities to her characterization of the Sardou heroine. Her singing encompassed a wide dynamic scale. The climaxes were gauged with an artist's instinctive feeling for the right effect and the most forceful upper notes were delivered without recourse to shouting. A Philadelphia audience has not heard the "Vissi d'Arte" as well sung in several seasons. This was not just a matter of good vocalism. Miss Peters' performance of the trying aria achieved an uncommon degree of temperament and pathos although the medium was strictly lyric.

Mr. Ruisi heretofore ...

PHILADELPHIA RECORD APRIL 21, 1937

CIVIC OPERA CLOSES SERIES WITH 'TOSCA'

Julia Peters Sings Title Roles; 10-14 Performances Due Next Year.

The Civic Grand Opera Company conluded its series last night with a presentation of Puccini's "Tosca" in the Academy of Music. Francesco Pelosi's company capped an ambitious and, on the whole, thoroughly successful season with an opera possessing striking histrionic possibilities and vivid musical beauties.

The Tosca was undertaken by Julia Peters, who opened the Civic's series with "Aida." Jose de Gaviria, the company's leading tenor, was the Cavaradossi. Nino Ruisi substituted for Stefano Ballarini as Scarpia, dreaded chief of police.

Miss Peters Scores.

Miss Peters' portrayal was of high dramatic quality throughout. Her voice, suited to the lyrical nature of the music, was used interpretatively well and in the one show piece of the entire opera, the "Visi d'Arte," she came off unusually well, evoking much applause from the near capacity audience.

De Gaviria performed a vocal ... which ... Continued on Page ... Manuff clearly establis...

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NEW YORK MAY 15, 1937 No. 2938

NEW ADDRESS

The Offices of the Musical Courier Are Now Located on the Seventh Floor of 119 W. 57th St., New York City, a Few Doors West of Our Former Location.

May Festivals make this month more merry and melodious.

—o—

President Roosevelt advises economy. What else have the rank and file of musicians been doing for the past few years?

—o—

Radio seems to be vocal-minded. There is too much singing over the air, and not enough piano and string solo playing.

—o—

The present annual Boston Pop concerts, with the audience eating and drinking, make New Yorkers jealous. On the East shores of the lower Hudson River, it appears that tonal listeners are supposed to be hungry and thirsty only for music.

—o—

Bedfellows After All

The recent pronouncement of Dr. Peter Raabe, head of the German Reich Music Chamber, as to the relations of music and politics in that country, is of interest to artists in other lands. Speaking at the opening of the summer semester at the National College of Music, Weimar, Dr. Raabe is reported in a copyright dispatch from Berlin to the New York Sun as saying that the goal of the policies of Germany's Fuehrer consists of "the building up or rebuilding of the German as a human being and is therefore a spiritual matter."

According to this interesting foreign dispatch, the musical savant said further that music has a great task to perform, since it, too [sic], "is a spiritual matter." Those who are responsible for the musical life of the nation, he continued, must at the same time be "politicians as at present." "Musical-political" questions, therefore, are now being dealt with by a special committee in Germany. The speaker made a plea for a "law for the protection of the musical nature," which would be so devised as to make sure that the musical life of the nation be kept "homogeneous," that music be not given in the "wrong places," that the radio should not be abused in restaurants, and that classical music should not be "jazzed."

Summing up, Dr. Raabe stated that "music and politics must be smelted together into one," whatever that may mean. It seems as if considerable alchemy would be required to perform this operation, but then the German mind is fruitful of formulae and can make rather impossible things sound impressive in philosophical verbiage. It is not certain whether the resulting product would be equally composed of art and science, politics with a little musical seasoning, or perhaps simple melody with just a *soupçon* of statecraft.

Also, the difficulty presents itself of how the future historians of this and that (in which the Reich is peculiarly prolific) would classify the resulting amalgam. Would they, for instance, make a sharp break in musical history at about the year 1932, when Hitler came into power, and put a period to the whole sad, inadequate and not-thoroughly German succession from the minnesingers to Schönberg? After that a new and glorious science would begin. Music is dead; long live politico-polyphony. But then there would be serious puzzles for the learned faculties of political science, which, as such, ceases abruptly with the National Socialist "revolution." After that there is only hymning, fiddling, keyboarding and orchestrating with a strong admixture of nationalism, warlike vigor, racial purity and domestic dutifulness for women. This may appear somewhat far-fetched, but did not a qualified German musical authority propose to "smelt" the concepts of two sciences into one, and did not an academic assemblage in the country of previously unequalled scholarship listen to him with respect?

Certainly this new system of "merged" fields of academic lore promises some interesting developments. No doubt the Teutonic university authorities, though perhaps a little upset by the innovation, because they are known to be conservative, would manage quite well to reconstruct their systems of studies. It would also make possible a certain economy. Previously, the field of knowledge had seemed to be growing more and more specialized and departmented every day, with a necessity for experts in each subdivision. Now the universities will be able to dispense with at least one instructor out of every two. There will not only be politico-harmony, -counterpoint and -orchestration, but also politico-astronomy, -aesthetics, -animal husbandry, -algebra, -agronomy, -anthropology and -Aegean civilization, and so on through all the letters of the alphabet.

It is not really so drastic as it sounds, for in reality the arts and sciences are never wholly pure, and always do take on some subtle coloring of the cultural, political and economic understructure of the society in which they arise. When future generations look back on the art of today, they will detect these things as incidental to the value and place of art works in history. Contrary to the tendency in some European nations to evaluate art primarily on the basis of ideological content, the critics of 2500 A.D. will almost certainly judge the merits of twentieth century music according to the standards of that art alone. If the spiritual life of composers is healthy, this will be evident in the vitality and joyousness and originality of their music.

One can not imagine that these superior gentlemen of the twenty-sixth century will bother much as to whether the musical life of any nation was "homogeneous," or whether the radio had been "abused" in restaurants, or whether respected music had at some time been jazzed. But they may have a difficult time understanding the peculiar conceptions of musical values that prevailed in a certain period, and it will take some straightening out of scrambled categories to secure again that objectivity and impartiality that was once the boast of "pure science."

—o—

Back to Simplicity

Extremely significant of the times is an article headed French Composers in Volte-Face, contributed by Emile Vuillermoz to the Christian Science Monitor (Boston). The French writer, reviewing recent operas by several leading composers of that country, finds a definite return to simplicity, in an apparent effort to meet the public on its own ground. Says M. Vuillermoz (and the testimony is surprising from a modern-minded critic):

"For some time there has been a certain confusion in the advance-guard. After having long given themselves up to experiment, always more or less aggressive, the musicians who had promised us a new style have begun to doubt the infallibility of their methods. Indeed, not only are they now aware that for the last ten years they have produced no important or vital work, but the gap they have made between the public and music has begun to alarm them.

"The increasing apathy of the public toward these sterile pursuits is indisputable. Whenever a novelty is announced at our symphony concerts the hall is empty. Though composers should not bow to the laziness of the crowd, neither should they sever all contact with their listeners.

"One finds, therefore, amongst those of our musicians who are least disposed to make concessions, a certain uneasiness, recently manifested in the production of an operetta by Albert Roussel at the Opéra-Comique and of a 'veristic' opera by Honegger and Ibert at the Opéra de Monte Carlo.

"Since the Opéra-Comique changed its management and policy there has been an effort to keep the repertory in line with the character of the title of the house.

"It would, naturally, be hard to deprive this house of the final scenes of Mimi, Carmen, Manon, Lakmé, La Tosca, Madame Butterfly and of all the other heroines who sigh their last so harmoniously. In the choice of new works, however, there is, apparently, to be a decided preference for subjects less harrowing. But the suddenness of the change has slightly disconcerted the habitués of our second opera house. . . .

"A few days later an opera was produced at the Monte Carlo Opéra, written by Honegger in collaboration with Jacques Ibert on Edmond Rostand's 'L'Aiglon.' The announcement of this partnership caused great surprise in musical circles. The composer of Pacific 231 and the author of the 'Escales' have, indeed, little in common. But the solution they adopted, which consisted in abandoning all that they had loved and loving that which they had abandoned, permitted them to collaborate under a formula which, until then, had been completely foreign to both of them.

"Intent on reconciling the big public with the operatic stage, Honegger and Ibert decided that their duty was to draw nearer to the models left by such masters as Massenet and Puccini. They have, therefore, written an extremely melodic score which is easily understood and of a crystalline clarity. Not a single audacious harmony, no aggressive dissonances, no frightening inventions. The patriotic subject was treated by them exactly as it might have been by some veristic Franco-Italian of the year 1900. Nothing is stranger than this voluntary volte-face. The two composers were immediately rewarded by a great success. It is obvious that this opera will please the great public wherever it is given.

"From a purely musico-philosophical point of view no one would complain of this reconciliation between these composers and the masses. But one might accuse the two musicians of a lack of logic; for it was surely unnecessary to estrange, for so long, audience good will, and then, with the greatest complacency, to call a sudden retreat. And at what moment, one asks oneself, were these so-called reformers really sincere? For their score of 'L'Aiglon' is a formal denial of all their old ideals."

We believe that composers, like ladies, should be allowed to change their minds even about styles of music, provided they change for the better. And their answer to critics may well be the famous one: "Do I contradict myself? Very well; then I contradict myself." Artistic progress implies change—even if it seems sometimes to be a move backwards.

—o—

Painless Music Appreciation

The completion of the ninth season of NBC Music Appreciation Hours under Dr. Walter Damrosch finds this seasoned young veteran of seventy-five putting by the baton temporarily to supervise the premiere of his new opera, The Man Without a Country, which he will conduct and the Metropolitan will produce in its Spring Season.

The annual NBC Appreciation Concerts have not been exceeded in their service to the young listeners throughout the country by any other nationally broadcast program.

Although time restrictions during the hours may prevent Dr. Damrosch from going into too many details of the works considered, the ingenious and interesting notebooks for students printed and issued by the National Broadcasting Company offer suggestions that can be amplified by the local music teachers to much profit for their charges. These are strictly modern in their methods, including true-and-false, recognition and completion tests covering the facts of the music heard. The printing of thematic illustrations from the various works offers much material for study and playing at the piano. Use of phonograph records is advised.

Four series of broadcasts, with a notebook for each, annually provide for differences in appreciation levels between younger and older students. The instructors' manual carries a summary of material, with a brief note on each work and composer, and suggestions by which instructors can best utilize the course of broadcasts. Altogether, this series offers a unique agency for promoting the love of music among the young. The progressive booklets which aim at spreading cultural interest among children may also be used with profit by adults, for here all is delightful, romantic and entertaining in the best sense, rather than dull, prosy and pedantic. The best way to win listeners is not to bore them in advance.

The NBC Appreciation Concerts deserve to be continued over many more years, and it is to be hoped that their appeal with the public will grow continuously and bring even richer returns.

VARIATIONS

By Leonard Liebling

From his studio of singing, in Boston, Arthur Wilson sends me a communication which shows that he too is deeply interested in the matter of Wagner and his piano-or-no-piano composing. Mr. Wilson offers data which I quoted years ago in this department, but it well bears repetition now.

He writes: "In his book, Wagner and His Works, the late Henry T. Finck (long reviewer on the New York Evening Post) on Vol. II, page 23, calls attention to a letter by Wagner, January 30, 1844, sent to a Berlin friend, the poet and bookseller, Carl Gaillard. It was during the time of the composition of Tannhäuser. This letter saw publication later by Wilhelm Tappert in an article on Wagner in Berlin (Bayreuther Festblätter). In a footnote, Tappert says that 'thirty-three years after—in September, 1877—Wagner in the course of a long conversation described to me in detail his method of composing, almost exactly as in this first letter to Gaillard.' Those about to write a setting to a text will find Finck's quotations from Wagner's letter most illuminative: 'In the first place, no subjects attract me except such as present a musical as well as poetic import to me at the same time. Then, before I begin to make a verse, or even to project a scene, I am already intoxicated by the musical fragrance of my task. I have all the tones, all the characteristic motives in my head, so that when the verses are completed and the scenes arranged, the opera is practically finished so far as I am concerned, and the *detailed execution of the work is little more than a quiet after-labor, which has been preceded by the real moments of creation.*'

"From a letter to Liszt, May 22, 1851: 'I am only waiting for a pleasant sunny day to begin my Siegfried poem *with the pen, as it is already completed in my head.*'

"From a letter to Uhlig: 'This music (Walküre) will come very easily and rapidly, for it will be merely execution of what is already completed.'

"A year later, concerning the whole Ring: 'The prospect of setting all this to music has a great fascination for me. As regards form, this music is already entirely completed within me.'

From Ferdinand Präger, close friend of Wagner, to whom the engagement to conduct the London Philharmonic there in the Spring of 1855 was said to be attributable (Präger visited Zürich in 1856 when Wagner was at work on Siegfried): 'He did not seek his ideas at the piano; he went to the piano with his idea already composed, and made the piano his sketch-book, wherein he worked and reworked his subject, steadily modelling and remodelling his stuff until it assumed the shape he had in mind . . . the delicate lace-work of the orchestral score was all pure mental labor which no physical manipulation at the piano could assist.'

"Finck (Vol. II, page 29) refers to a letter in which Wagner makes a remark which shows how utterly absurd is the notion that he composed at the piano: 'At this time I was adopting a new method with the instrumentation, whereby I did not first make a completely developed preliminary sketch . . . I therefore asked my friend to go on with the piano version (Rheingold) while I was still writing the score, so I sent him the detailed sections as soon as they were finished.'

"Of the same, from a letter to Liszt: 'I am now composing my Rheingold as at once in score, with the instrumentation; I could not find a way of making a clear sketch of the Prelude (the depths of the Rhine) *so I resorted to the full score at once.* This is much slower work, however'."

* * *

The foregoing closes the Wagner-piano discussion as far as this department is concerned. Continuance of the argument leads to nothing useful. What does it matter whether Wagner used a piano or not? Now, pianos are to the right of composers and to the left of them, but not a Wagner in sight.

A smile, too, is in order when one tries to imagine a composer of today "intoxicated by the fragrance" of his task.

* * *

Variations follows with much satisfaction and pride the work of Alfred Frankenstein as music critic of the San Francisco Chronicle. That paper engaged him on the recommendation of the person who is typing these lines. During the past few years young Frankenstein has established himself as the most informed and authoritative musical writer on the Pacific Coast.

In the March 21 issue of his paper, Frankenstein discussed the program in prospect by the Municipal Chorus and the San Francisco Symphony Orchestra, with Igor Stravinsky conducting his own Symphony of the Psalms, and Dr. Hans Leschke leading Rossini's Stabat Mater. The article arrestingly contrasts the two works and their creators; with Rossini reluctant to undertake the religious score insistently requested of him by his hosts when he visited Spain in 1831; and Stravinsky confidently inscribing his pages, "Composed to the glory of God and dedicated to the Boston Symphony Orchestra on the occasion of the fiftieth anniversary of its existence."

Rossini modestly referred to himself as "a mere theatrical tune-smith; religious composition was for the learned, not for one who had left the academies as soon as professors assured him he knew enough to harmonize a melody; besides, Palestrina and Pergolesi had made great settings of the twelfth century poem, so what need was there for another?"

Stravinsky was ready with a liturgical scheme immediately Serge Koussevitzky commissioned him to write something for the Boston Orchestra commemoration. The Russian composer has since said of his example that he had long desired to get away from the tyrannical symphonic forms bequeathed to us by the nineteenth century and to do an organic opus "in which the choral and instrumental elements should be on an absolutely equal footing." He adds that he sought for words which had been written for singing, "and quite naturally my first idea was to have recourse to the Psalms."

Frankenstein cleverly characterizes the Symphony of the Psalms as "El Greco in tone." He explains: "Its bleak instrumentation (there are no violins, violas or clarinets, their place being taken by a greater number of flutes, oboes and trumpets than is customary) recalls the low sombre palette the Spanish Greek often employed. Its abrupt explosive energy parallels Greco's feverish swinging rhythms; its gaunt polyphony reminds one of Greco's tortuous pictorial architecture. Both Russian and Greek, after all, are beholden to the Byzantine in their religious backgrounds. There is thus good reason for believing that Greco and Stravinsky, for all the centuries that separate them, may have drawn inspiration from the same ancient source."

To describe Rossini's Stabat Mater, Frankenstein hits upon the happy idea of quoting largely from an almost forgotten essay by a literary genius who also knew the soul of music. But let Frankenstein's article speak for itself:

Perhaps the most striking and important essay in appreciation of Rossini's Stabat Mater comes from no less a master of prose than Heinrich Heine. He begins his study with a charming description, unfortunately too long to be quoted here, of a Passion play presented by small children in the French town of Cette. This he regards as "the most naive expression of the most profound thought, and it was the simple descent to childish forms which prevented the subject from weighing destructively on the soul or from destroying itself. This subject is of such a tremendous power of pain and sublimity that it rises above the most heroically grand or most pathetically extensive means of representation. For this reason the greatest artists have in painting, as well as in music, always made charming, with as many flowers as possible, the transcendent terrors of the Passion, and softened its bloody earnestness by playful tenderness, as Rossini did when he composed his Stabat Mater."

Replying to the criticisms of those who felt the work to be "too worldly, too sensuous, too light, agreeable and entertaining," Heine states that religious feeling in art is not necessarily communicated solely by the haggard and austere, citing the religious paintings of the greatest Spanish masters as his proof.

The German author then goes on to compare Rossini's Stabat Mater with Mendelssohn's St. Paul, pointing out among other things that Rossini had already left the strictly religious atmosphere of his childhood for the worldiness of the theater before Mendelssohn was received into the church.

And now that Rossini has in turn abandoned the theater, Heine concludes, "and dreamed himself back into the Roman Catholic memories of his youth, or into the times when he sang in the Cathedral of Pesaro as a choirboy or acted as acolyte at the mass; now when the old sounds of the organ again resound in his memory, and he grasped the pen to write a Stabat, he had, indeed, little need to first scientifically construe the spirit of Christianity; much less to slavishly copy Handel or Sebastian Bach. He had only to again call up the earliest sounds of childhood from his soul, and it is a wondrous thing, however solemnly and profoundly or in the depth of pain these chords rang, however powerfully they sighed forth the most powerful and bled, they still kept through it all something childlike, and reminded me of the Passion by the children which I had seen in Cette. Yes, I involuntarily recalled that pious little masquerade when I was first present at the execution of the Stabat by Rossini. The vast and sublime martydrom was here presented, but in the naive accents of youth; the agonizing plaint of the Mater Dolorosa rose but from the throats of innocent little girls, and the black crepe of deepest mourning rustled the wings of all the cupids of grace and sweetness. The terrors of the Crucifixion were softened as with pleasant pastoral play, and the feeling of the infinite swept round and inclosed the whole, like the blue heaven which shone down on the procession of Cette—like the blue sea by whose borders it passed along with music and with song. That is the eternal grace and charm of Rossini, his imperturbable serenity, which no impresario and no music dealer could destroy or even disturb. With whatever vile injustice or refined treachery he has been treated, I fear full often, we still never find in his musical works a drop of gall. Like the ancient spring of Arethusa, which kept its original sweetness though it ran through the bitter water of the sea, so the heart of Rossini would retain its melodious loveliness and sweetness, although it had drained to the dregs all the wormwood of the world."

* * *

A correspondent's letter in The Sun of May 6 makes a lengthy plea in favor of Metropolitan Opera performances of the works of Meyerbeer. Meyerbeer, Meyerbeer? Who's Meyerbeer?

* * *

New York, May 3, 1937.

Dear Variations:

Obituary of Henry, frog extraordinary, and the effect of musical therapy thereon:

Henry, semi-etherized, was strung up for experimentation in a Physiology lab. The young ladies surrounding the victim, being of cannabalistic nature, intoned the strains of one of the latest popular songs, while preparing for the operation. Violent convulsions from Henry. Amusement from the scientists. Wholly on guesswork, the strains of The Blue Danube were struck up, to soothe the perturbed spirit. The victim, calming, swayed gracefully and lifted each foot in rhythm, and was thus put into experimentationable state. Henry (later discovered to be female), notwithstanding this sensibility, was caused to pass away under the scalpel, for Science must be served.

With leaden heart I think of the gentle being that was, and earnestly petition that there be founded in her memory a Center of the Higher Musical Culture for Frogs.

Weepishly yours,
R. E. (Hunter College)

* * *

Dr. Carleton Sprague Smith, head of the music division of the New York Public Library, spoke recently at the American Music Festival in Princeton, N. J., and championed the cause of what (for some mysterious reason) is called "swing" music. "Folk music is of the countryside," he said, "and expresses the spirit of the rural people. We must not forget, however, that Tin Pan Alley has a definite place in our musical expression. It is music of the cities."

One suspects that the countryside has of late years given up the cultivation of folk music and taken enthusiastically to some of the masterpieces from Tin Pan Alley. It is a known fact too, that most of the Alley composers come from smaller places—and might have been born in Russia if their parents had not emigrated to America.

* * *

Apropos, another gentleman writes to the World-Telegram (May 5) as follows:

Some years ago an unknown composer named Chopin had the effrontery to incorporate I'm Always Chasing Rainbows into a piano composition entitled Fantasie Impromptu. The other night a radio station announced Till Eulenspiegel's Merry Pranks by some person called Richard Strauss. Imagine the shock when I distinctly heard as part of the composition the song, Little Old Lady lifted without credit from The Show Is On.

Is there no copyright to stop these nineteenth century foreign composers from stealing the ideas of contemporary native genius?

* * *

Chicago, Ill., May 4, 1937.

Dear Variations:

You know a lot, so maybe you can tell me—

Is it possible for anyone to feel as much delirious joy as the radio announcers voice, when they shoutingly or sentimentally rhapsodize on the glories of self-starting salad dressing, dated stockings, beer you love to touch, knee-action cigarettes, and Jello motor oil, which has that rich, creamy taste, good to the last drop?

Yours for information,
Isaac L. Howe.

* * *

No one knows whether the fees for musical performers and teachers will be higher in 1937-38, but some consolation is offered by the caption in the New York American not long since: "America Expects Hog Prices To Average More Than Year Ago."

* * *

Respectfully submitted as scare-head, stop-press news for Dr. Goebbels' delectable journal Der Stürmer:

Arturo Toscanini will again conduct the Palestine Symphony Orchestra in a series of concerts, beginning Nov. 10 in Tel-Aviv, it was announced yesterday. He will also conduct the orchestra at Jerusalem and Haifa.

* * *

Prof. Dr. Peter Raabe, president of the Nazis' National Chamber of Music in Berlin, said in an address at Weimar on April 30 that "music and politics in Germany must be smelted together into one." Yes, there is a "t" in "smelted."

There were many familiar shapes wandering about the corridors and lobbies of the Metropolitan Opera House on the opening night of the Spring Opera Season. With difficulty I sighted a few of your friends, and I photographed their façades on my sensitized retinas for your delectation.

First there was Rose Bampton in a black cartwheel hat, then Blanche Witherspoon wearing a beige velvet bolero. Downstairs I saw Carol Longone in a dark blue flowered print and Mildred Crooks in an evening dress of the same variety. Dick, her husband, and Earle Lewis were flaunting dinner coats, but Walter Mills sported tails. Edith Henry was done up in red lace and William Thorner was majestic in black broadcloth. The Bob Simons wore mufti, as did Danton Walker; Henriette Weber was dressed in the print with the grass green buttons I told you about a few weeks ago.

But the nicest and cutest thing I saw was a glimpse of Olin Downes outside the portals of the edifice, wearing the quaintest black round felt hat *à la* the college vintage of 1910. That lid looked as though it might have been a memento of Gilbert K. Chesterton. Can it be that Olin is acquiring dress idiosyncracies to attract attention? All he needs now is horn-rimmed *pince-nez* on a wide black ribbon to become the best recognized literary figure of the age.

* * *

It seems musicians are eating these days—and quite frequently from all appearances. I found D. C. Dounis absorbed in fodder at the St. Moritz cafe recently; I discovered Winifred Cecil, the firm of Willmore and Powers, as well as Grace Nylen at the Russian Tea Room; I unearthed Dusolina Giannini breaking bread with Marks Levine at the Buckingham and a couple of days later ran Ruth Miller Chamlee down just as she was seating herself for gustatory relaxation; Ivan Phillipowsky also ate at various times and places, so I'm told, while stopping off en route to England; I spied Norman Cordon drinking in company with his father at one of those appetite palaces on Fifty-seventh Street—the potion was soup, believe it or not; and lastly I spotted Ethel Bartlett and Rae Robertson nibbling comestibles at the Basque Restaurant on the day before they sailed for their South American tour.

* * *

Speaking of sailing they—the notables—are all doing it. They depart in multitudes and I can't keep track of them. However, I did see Edith Mason sailing happily along Fifty-seventh Street. And a few minutes later recognized Giorgio Polacco sailing happily along Sixth Avenue. I shuddered to think how closely that maritime accident was avoided. I know that you must know that Edith and Giorgio have just got their second divorce. Now the couple are only ships that pass in the night.

* * *

Believe it or not—but I swear it on a stack of bibles high enough to play fan-tan with St. Peter—in the mail this morning I received the following letter from a forgotten (purposely) Chicago cousin. In dire fear that it may get into the hands of Mrs. Snooper and my five offsprings, I am putting it in a safe place where their sleuthful fingers may never find it. I assure you if I didn't hide it, I'd have the few remaining vestiges of dignity ruthlessly torn from my back, to stand naked for all to stare at.

Chicago, April 28, 1937.

Dear Cousin Simon:

Mother insists I write, for she is terribly worried about your going to so many parties—up all hours, and she fears you drink too much. Falling in and out of places is just like your father (her brother, she should know). One day he fell behind the kitchen stove and they had to move it to get him out. Mother says while you perhaps don't get in these folks' kitchens, still there are other things equally as bad to fall behind. When you did not go home that time when Cousin Mattie could not find you, she almost went crazy. Your father did that too, just forgot to go home. Papa says the Snoopers could not drink like the Clinksiedles. He says your business is like politics, "If you can't hand it out, go where it is." Papa has such dry wit! He still has his pint a day. You should see him move the old piano about. "Professional movers come as a quartet, one to do the actual moving, the other three to see it is done properly. It's the law," he says. Isn't he a scream?

Honestly, mother does not care for your writings. (The Snoopers are honest if nothing else.) Thinks your music is much better. Do these people never ask you to sing and play? When I saw you last, you were so fat and jolly. Teasing us girls and accusing us of being in love with the wrong boy. You were the life of the party, singing and playing, making up the music and words as you went along. Do you remember the night your book came, "Learn to Play the Piano at Home in Five Lessons"? What fun we did have! Before the evening was over, you had played every piece. Mother has tears in her eyes even now, remembering your singing "Don't Go, Tommy, Don't Go," and "When You and I Were Young, Maggie." You put so much feeling in the words.

We have seen and heard lots of the celebrities you write about, going to the movies as we do. The other night at Lily Pons' picture Mother said in a loud voice, "She is a good friend of my nephew, Simon Snooper, New York City." You should have seen the folks stare! She passes up Nelson Eddy to the younger girls and adores Grace Moore, "so sweet and angelic!" Is she? Her favorite is the "Lonesome Heart Hour"—do you know him? Mother says it is your voice to a "T."

Junior must be a big boy by now. Is he a Snooper or a Winterbottom? Little Priscilla—there's a kid, no secrets from her. We did not know about the baby until the papers stated you had five children. Did you name him after our side of the family—the Ketchums and Cheathams?

Mother says, please, please do be careful about the parties. We all send love to you and Cousin Mattie.

From your
COUSIN TILLIE BARR CLINKSIEDLE

This is a difficult epistle to answer. I cannot do it privately, for though the letter comes on Congress Hotel stationery, I know no Clinksiedle ever had enough money to patronize a first class hotel. Cousin Tillie has been snitching again—the habit runs in the family, you see. Therefore, I can only warn Tillie what a holocaust she has almost tumbled upon my weak head by communicating with me. And I shall have to use public property to flaunt my household unmentionables.

Dear Cousin Tillie:

I have never sunk so low that I have had to hide behind kitchen stoves. Now, had you mentioned sinks, that would have struck home. Iniquity is also found behind them—including me.

No, Tillie, I am not a drinker. You'd be surprised at the number of dead plants I leave in my wake. Please tell your mother not to worry; I can uphold the family tradition. As a matter of fact, pop is my tipple.

No, I don't play any more. Life is a serious business, and the piano is such an unsatisfactory medium for the outlet of emotions, if you know what I mean. As for singing, there is so much competition nowadays, I feel that my time would be wasted.

Junior is certainly a big lad now. Sometimes I can't believe he's really mine, he's so out-size. Now that his curls are clipped, however, he looks better, though he can't wear my clothes any more, he's shot so much.

The baby is awfully cute, though I never see it. He's always asleep when I get home, they tell me, and I'm gone in the morning before he starts his day. It's sort of nice, though, to know he's round and my wife tells me he has such taking ways—just like your family. We can't decide on his name, even though he's nearly two now. I think your suggestion of Cheatham is splendid. I will try and broach it tactfully to Mattie.

Tell your mother not to worry about parties. Despite all, I am still a Republican.

Love to all,
SIMON SNOOPER

"This harp is no Lyon and Healy, believe me."

American Institute Alumni Dinner

The dinner annually tendered Kate S. Chittenden by the alumni of the American Institute of Applied Music took place on April 30, at the Beethoven Club, New York. An informal program was planned this year by Chairman Annabelle Wood, and carried through with John Lawrence Erb as presiding officer. At the outset Miss Chittenden spoke of the affair as a "Gathering of all my children," mentioned the 1,000 certificates issued during her activity, and gave information regarding a July Normal Course for Teachers planned by Miss Wood, assisted by a staff. Margaret Dooley, soprano, was heard in songs by Brahms, Dunhill, Peel, Old English and the charming To Kew in Lilactime (Deis). Her voice, of beautiful quality, and her perfect German, made her singing highly enjoyable. At the piano was June Burgess, her teacher. The Gotham Trio was heard in a trio by Gade, performed with dashing spirit. Impersonations of Garbo, Pitts, Barrymore and Gauthier, given by John Palmer concluded the informal program.

F. W. R.

Eckel-Kress Violin Recitals

BUFFALO, N. Y.—The seventh in the series of eight recitals, History and Appreciation of the Violin, was given May 3, at the Town Club, by Geraldine Kress and Mrs. John L. Eckel. Mrs. Eckel showed wisdom and good taste in her selection of music covering four centuries of violin playing, and her analyses of the compositions played, and commentaries on the development of violin technic and beauty of tone were original and comprehensive.

The sonata in G, No. 2 (Grieg), with its contrasting vigorous and sentimental phrases, was played by Geraldine Kress with dramatic intensity. Elizabeth Ackerman, pianist, fully cooperated with the violinist in a spirited performance. In the concerto in D major (Tschaikowsky) the violinist played the first movement with a colorful quality of tone and regard for rhythm, and the technical *bravura* cadenza was encompassed with brilliance. The *canzonetta* and the last movement had sparkling vivacity. A Dream (Grieg), The Lonely Heart and Humoresque (Tschaikowsky), caprice in A minor, Capriccio-Valse and Romance et Rondo (Wieniawski) ended the program. Several encores were granted. L. H. M.

Elsa Baklor in Costume Program

Elsa Baklor, coloratura soprano, appeared in costume recital on April 28 for the New York chapter of the Hadassah at the Hotel Astor, New York. With her sister, Virginia Castelle, as the artistic accompanist, Miss Baklor sang Spanish, gypsy and Jewish songs. The singer has a well schooled voice, ample temperament and excellent dramatic style. She was applauded fervently by her audience. L. T.

Autori Leads Federal Orchestra

Franco Autori conducted the Federal Symphony Orchestra of New York at the W.P.A. Theatre of Music on May 9. The program included Bergamasca (Frescobaldi-Autori), the Beethoven concerto in G major, with Phyllis Moss as piano soloist, and Brahms' fourth symphony.

OBITUARY

Samuel Franko

Samuel Franko, noted violinist and composer, died in Roosevelt Hospital, New York, on May 6 at the age of eighty as the result of a fractured skull sustained when he fell on the steps of a hotel lobby the same day.

Mr. Franko was born in New Orleans, January 20, 1857, removing to Germany at an early age. He studied violin under Blecha in Breslau and de Ahna in Berlin. At ten he appeared in public as soloist with an orchestra at Breslau. At twelve he gave his first concert in America at Steinway Hall, New York. In 1876-8 he studied violin in Berlin with Joachim and composition with Alexis Hollaender; 1878-80 he was a pupil of Vieuxtemps and Léonard in Paris.

Beginning in 1880 he took up residence in New York, where he was a member of the Theodore Thomas Orchestra, and concertmaster, 1884-91. From 1891 he was solo viola for six years of the New York Philharmonic Orchestra. In 1883 he toured the United States and Canada as first violinist of the noted Boston Mendelssohn Quintet Club; 1893-1901 he gave many concerts in New York, with other eminent performers, in his own chamber music ensemble. In 1894 he organized the American Symphony Orchestra, composed of sixty-five native players, and gave an annual series at Chickering Hall. From 1900 to 1909 he led notable Concerts of Old Music, featuring rare works of the seventeenth and eighteenth centuries.

In 1910-1914 he directed a similar series in Berlin, where he taught advanced violin pupils and led the orchestra class at the Stern Conservatory. After 1915 he returned to New York and offered further concerts for the People's Institute, and conducted performances of the Society of American Singers at the Park Theatre. For a time he served as concertmaster at the Manhattan Opera House and for the Diaghileff Ballet Russe. He had been active as a violin teacher for many years, numbering among his pupils Jacques Gordon, Fredric Fradkin and Dora Becker. He was especially known for his transcriptions of rare eighteenth century and other works for orchestra and various instrumental combinations, also for original violin and piano music. On his seventy-ninth birthday last year he had presented his valuable collection of musical MSS. to the New York Public Library. Mr. Franko was a widower, with no children. Five sisters survive. He was an uncle of Edwin Franko Goldman, the band conductor, and a brother of the late Nahan Franko.

Louis Crabtree

SYRACUSE, N. Y.—Louis Crabtree, former music editor of the Syracuse Journal-American, died here on April 30. He was seventy-six years old. A native of Keighley, Yorkshire, England, Mr. Crabtree was graduated from Oxford University as an architect and engineer and followed this profession for a number of years, also that of writing. While in college he studied organ and played in several London churches. He first came to the United States in 1892, and subsequently made fourteen other visits, taking up residence in Syracuse in 1919. He had served as organist at Furman Street M. E. Church here and as choirmaster of the James Street M. E. Church. In 1920 he joined the Syracuse Post-Standard staff, and in 1922 went to the Syracuse Telegram as music and checkers editor. When the latter paper was merged with the Syracuse Journal, he continued writing a column which also appeared in the Albany Times-Union and the Rochester Journal. He retired in 1931. He is survived by his wife, two sons, five daughters, and four sisters. D. M.

Leonardo Pacini

VIAREGGIO.—Leonardo Pacini, born at Chiesina Uzzanese, Province of Pistoia, in 1885, died here on April 13 in the convent of San Francesco. Pacini, a Franciscan friar and a pupil of Pizzetti, was known as the author of numerous oratorios, masses, psalms and motets. He first won fame by his oratorio Transitus Divi Dominici, which won a prize and was performed at Bologna. In 1924 a theatrical work of his, entitled Alla Muda, was published and presented. He was head of a school of music of which he was the founder and director. D. N. L.

M. L. Hettich

PARIS.—M. L. Hettich, professor of singing at the National Conservatory, died here at the age of eighty-one. Expert technician and teacher, Hettich was author of many pedagogical works, vocalises and arias. He was particularly successful with his pupils, many of whom are holding important posts in French opera houses. I. S.

Musicales

Anca Seidlova and Paula Fire at Barbizon

An overflowing audience at The Barbizon on May 4 heard a recital by Anca Seidlova, pianist, and Paula Fire, soprano. Miss Seidlova first gave musicianly performance to the Bach-Tausig toccata and fugue in D minor and Beethoven's sonata (op. 57). These were followed by Miss Fire's singing of four songs by Miss Seidlova (first performance) with the composer at the piano. The songs —Far Away Hills, Come Cooling Night, Dream Journey and By a Garden Pool—are atmospheric and shimmer with delicate color. Miss Seidlova also wrote the texts. Miss Fire sang them well and won much applause. Chief interest in the final group, played by Miss Seidlova, was the premiere of Ethel Glenn Hier's Campane d'Asolo, a keyboard impression of the bells in a little Italian town, which fill the air with their clamor, and even when they have ceased, the sound still seems to float and disseminate. The audience accorded the piece a warm reception, and Miss Hier, who was present, bowed her acknowledgment. The concluding offerings were MacDowell, Smetana and Chopin items, which revealed Miss Seidlova's talents in still further settings.

M. L. S.

* * *

Kate Keith Field in Recital

A large audience greeted the soprano Kate Keith Field at her recent recital at the Panhellenic Clubhouse, New York. Miss Field, whose voice has gained in richness of quality and volume since her last appearance, sang a varied program of songs including Micaela's aria from Carmen. Her spirited interpretations and excellent diction found favor with her audience, which at the close of the recital demanded encores. Miss Field is under the guidance of William A. C. Zerffi.

R. B.

* * *

Westlake Fortnightly Musicale

A highly appreciative audience greeted the performers at Dr. Westlake's Fortnightly Musicale of May 4 at the Master Institute, New York. Helen Oliva, soprano (Egstrom studio), was the vocalist, singing the aria Vissi d'Arte and songs by Strauss, Ronald, Kreisler and Valverde, revealing impeccable coaching of a voice of flexibility, range and power in the high tones. Ena Engstrom (Westlake studio) played sympathetic accompaniments. George Neikrug, cellist (Schuster pupil) and Harold Bogin, pianist (Westlake studio) collaborated in sonatas by Beethoven (op. 69) and by Shostakovitch (op. 40). Mr. Neikrug's tone was secure and colorful, while Mr. Bogin was sensitive and finished, with fingers fleet and forceful.

F. W. R.

* * *

Maria Silveira in Cervantes Day Program

Cervantes Day (April 26) was celebrated by the Instituto de las Espanas en los Estados Unidos, New York, presenting Maria Silveira in Portuguese and Spanish songs. The soprano drew her material from folk sources and the vocal writings of Turina, Obradors, Carneyro, Nin, Pagans, Buzzi-Peccia, Villa-Lobos and Granados. In this vivid and varied array, Miss Silveira displayed her fine voice and delivery. Her tones are crystalline in quality, skilfully placed, and the instrument of a richly musical nature. Much applause rewarded her. The able accompanist was Esther Lundell.

M. W.

* * *

Harmony Guild of New York Has Fifth Spring Fete

The fifth annual Spring Musicale of the Harmony Guild of New York, held on April 29 in a studio in Steinway Hall, presented Edwin and Jewel Bethany Hughes, duo-pianists; Mildred Harter Davis, soprano, and John Crouch, pianist. One of the interesting features was the presentation of manuscript songs composed by members of the Harmony Guild, sung by Miss Davis. These were Instruction (Francoise Mereminska), Die Blauen Frühlingsaugen by the same composer, Rain Chant (Ruth Vinitsky) and To a Brown Girl (Ben Jones). The Mereminska numbers were outstanding in this group of able creative work.

John Crouch played Four Tone Pictures by Wallingford Riegger, the composer introducing his ultra-modern score with humorous and enlightening remarks. Mr. Crouch gave the sequence skilful projection. Mr. Crouch later repeated the fine impression in pieces of Clair Leonard, Shostakovitch and Prokofieff. Miss Davis, too, returned in songs by Cyril Scott, Marion Bauer and Granville Bantock.

The Poulenc concerto in D minor, was brilliantly set forth by Mr. and Mrs. Hughes, introduced by comments concerning Poulenc by Mr. Hughes. The duo-pianists were enthusiastically hailed by their hearers.

Commendation is due Miss Buchta (founder and president of the Harmony Guild) for her discerning remarks on the program. She accompanied Miss Davis, except for the Mereminska numbers, when the composer officiated. The musicale was well attended and thoroughly enjoyed.

G. N.

* * *

Thelma Spear and Selma Kramer in Joint List

Thelma Spear, soprano, and Selma Kramer, pianist, gave a program on April 26 at the New York studio of Mr. and Mrs. Isadore Freed. Miss Spear offered an artistic presentation of songs by Schubert, Brahms, Marx and Hugo Wolf, and later returned as felicitously in numbers by Puccini and Daniel Wolf, her accompanist. Miss Kramer played in three compositions by Isadore Freed (Lyrical Sonorities, Rhythmic Sonorities and Pastorales), with distinguished artistry. Applause was cordial, and many encores were demanded. Added numbers included Mr. Freed's performance of some of his own works.

G. W.

Institute of Musical Art Concerts

A concert by the orchestra of the Institute of Musical Art, New York, was given on April 30, with Willem Willeke conducting. The soloists were Lily Kurtz and Judith Snitman. Henriette Michelson gave a piano recital of Beethoven sonatas on May 5. On May 7, a performance of Brahms Requiem, conducted by Robert Crawford, was offered by the chorus of the institute and the orchestra of the Juilliard School of Music. The Junior Orchestra, Louis Bostelmann, conductor, on May 8 played works by Haydn, Mozart, Nardini and Beethoven. Howard Suslak, flutist, Lillian Levy, violinist were soloists.

A demonstration of the musical versatility of the students who are in training to become supervisors of music was held on May 14. Students admitted to this department are required to offer a specialized major for entrance. Then, during the four-year course they receive training in all other branches of music. This practical experience is correlated with theoretical and technical courses. For two years students participate in the orchestra, playing in the various sections during rehearsals. Added to this is a study of the technic of conducting combined with actual experience. A parallel program is offered in singing, including drill in fundamentals, a survey of the repertoire, choral training and conducting.

ANNE MARY BENTLEY,
pupil of Sigismond Stojowski, will be heard in recital in the Middle West this summer. Miss Bentley made her New York debut appearance in Town Hall, this past season.

Gloria Perkins in Freeport Recital

On April 23, Gloria Perkins, violinist, gave a private recital in Freeport, L. I., and on May 11, she was soloist at the fourth annual spring concert at the Manhattan Opera House, New York, for the New York Telephone Company. On May 21 she will play at the Towers Hotel in Brooklyn in a recital for the Brooklyn Woman's Choral Club.

Olowan

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AUDITIONS WILL BE HEARD AT OLOWAN ON SATURDAY, JUNE 26th

For those who might wish to spend June at OLOWAN, a special rate will be available. This is merely a suggestion to entrants living at a distance and NOT a requirement for entering.

Among the five Seagle pupils in the Metropolitan Radio Auditions this spring was Thomas L. Thomas, one of the two winners.

A feature this season will be the assembling and training of units for concert and radio work. A new group, The Oscar Seagle Singers, is already booked for an extensive tour under the management of Lucius Pryor. Mr. Pryor writes: "We have done less advertising for the Oscar Seagle Singers than for any other attraction on our list, yet we find more contracts on our books for this great singing group for next season than for any other offering."

For information address:

W. A. DEWEES, Secy.-Treas., Sherman Square Hotel, New York City. **After May 25th address: Schroon Lake, N. Y.**

Chicago Civic Association Holds Children's Festival

National Music Week Widely Celebrated—Marian Anderson among Week's Recitalists—Masked Ball Sung by LaBerge Opera Class—Singverein Gives the Seasons

CHICAGO.—A stageful of happy children gathered at Orchestra Hall, May 2, for the annual festival program of the Civic Music Association, whose orchestra and choruses combined forces for the occasion. A festival cantata, based on tunes by Bach and Handel and folk songs were lustily sung by the fresh, young voices with spirited support from the reliable and well trained orchestra.

Three concerts of festival nature marked the Federal Music Project's observance of National Music Week. The regular Illinois Symphony Orchestra program at the Great Northern Theatre, May 2, featured first Chicago performances of Haydn's L'Isola Disabitata Overture; a Bulgarian rhapsody, Vardar, by Wladigeroff and Debussy's rhapsody for clarinet and orchestra. Robert Speaker, bass, was the soloist. Five hundred musicians comprising the various units of the music project participated in the May 5 concert, when the Illinois Concert Band, Illinois Philharmonic Choir, Columbia Concert Band; American Concert, Dixie, National Youth and Illinois Symphony orchestras; Balalaika Ensemble and the Jubilee Singers gave the program. The Federal Music Project's new headquarters were officially opened with a program by the Composers' Forum under the direction of Robert Whitney. The entire program was given to compositions by the Chicago composer, Irwin Fischer.

MARIAN ANDERSON'S RECITAL

Two recitals within a few months and both crowding the vast Auditorium theatre is a record of which but few artists can boast today, for when Marian Anderson returned for her second recital of the season on May 3 it was a triumphant day for this Negro contralto. In exquisite voice, Miss Anderson gave her listeners something in which to rejoice and the eager audience accorded her a clamorous ovation.

In its annual visits here the Augustana College Choir of Rock Island, Ill., has established a large following, so that when Director Harry Veld brought the singers for their seventh concert at Orchestra Hall on May 3, a numerous audience greeted them spontaneously. The program was sung by the Jenny Lind Chorus, the women's unit; the Wennerberg Male Chorus, the two groups together formed the Augustana Choir. Singing the more difficult compositions of the modern school as well as the ecclesiastical works of Bach and Palestrina, the various groups attained choral singing that is well nigh perfect.

DR. LULEK SINGS ON SIXTIETH BIRTHDAY

Sixty years young, Dr. Fery Lulek, bass baritone and vocal teacher, commemorated his anniversary by giving a recital at Kimball Hall, May 3, in which he was assisted by Rosita Fordieri, mezzo contralto. The veteran Lieder singer was enthusiastically applauded for his traditionally correct interpretations, as was his worthy co-recitalist.

MARION SCHROEDER BOORAS IN RECITAL DEBUT

Encouraged by an audience that taxed the capacity of Kimball Hall, Marion Schroeder Booras made her debut in recital on May 4. Known through her many concert and radio activities, Mrs. Booras rewarded her legion admirers with beauty of voice and song. Hers is a lyric soprano of charming quality, and she sang with delicacy, taste and enthusiasm. An excusable nervousness affected the steadiness of her intonation in the beginning of the program, but as she progressed, the difficulty was admirably overcome. She chose unhackneyed numbers and arranged them intelligently so as to include Bach, German Lieder, modern French, Italian and Russian songs and a group by Chicago composers. Bach's Gottlob, Nun geht das Jahr zu Ende, the Ah! Lo so from Mozart's Magic Flute, La Mer from Grisélidis by Massenet and the Hymn to the Sun from Georges' Miarca were among the most interesting numbers. There were times when one felt that the singer practiced too much restraint in vocal projection. The listeners' enthusiasm assured her of their delight.

JOHN WEICHER MADE NEW CONCERTMASTER

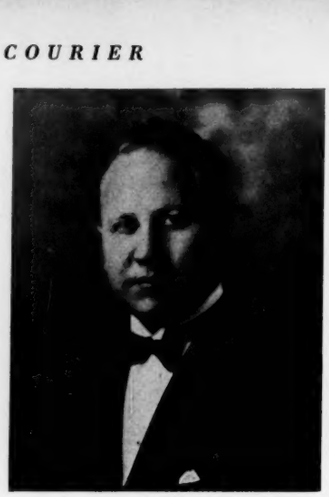
The concertmaster post of the Chicago Symphony Orchestra, left vacant by the resignation last week of Mischa Mischakoff, has been given to the second concertmaster, John Weicher. A native Chicagoan of Czech descent, Weicher has been principal violin under Dr. Stock since 1929. He will assume his new duties at the beginning of the Ravinia season, July 1.

ALL-AMERICAN NIGHT OF OPERA AND BALLET

Armand and L'Estelle presented an all-American night of opera and ballet at the Studebaker Theatre on April 30 featuring a dance interlude from The Chilkoot Maiden and the one-act opera, The Legend of the Piper by the Chicago composer, Eleanor Everest Freer. The cast comprised stage and radio artists including Freda Draper, Eleanor Culley MacKinlay, Raymund Koch, Minas Booras, Paul Pence, David Johnson, Robert Speaker and others. The ballet was under the able direction of Armand H. Buisseret and the opera under Leroy Wetzel.

LABERGE OPERA CLASS GIVES MASKED BALL

Charles LaBerge had prepared his opera class so well that their presentation of The Masked Ball on May 1 at Kimball Hall was well above the amateur average, both vocally and histrionically. His able and confident beat inspired his well drilled forces and they gave a performance that was marked by vigor and self-assurance. The orchestra and chorus, too, showed the results of careful rehearsal. Irma Cooper and Adele Zangrando shared the role of Amelia, dividing the scenes; William Blair was Count Riccardo, Richard Wheeler sang Renato, Jennie Podolsky was entrusted with Ulrica and the cast also included James N. Stuart, Frank Hawkinson, Stephen Balassa, Lorraine Lorch, Kate Vexler, Marian Artin, and John Thut. Each participant sang and acted his part admirably and on several instances with outstanding effect.



MAURICE MATTESON,

teacher of singing and lecturer on folk music, gave his recital, Ballad Bagging, at White Plains, N. Y., on April 20, at the studio of Nina Entzminger in New York, April 18; and at the Men's Faculty Club of Columbia University on April 26. Augusta L. Matteson was at the piano for all of the programs.

PODOLSKY PUPIL WINS CONTEST

Irene Levy recently won the Lake County contest and was chosen with two others to represent that county in the statewide contest in Bloomington, Ind. Out of fifty contestants Miss Levy won first place, receiving a gold medal and a free scholarship at the New Music School in Bloomington.

Berniece Riseborough appeared for the Morning Musical in Huntington, Ind., recently. Agnes Wardroper played the Arensky concerto with Eileen Evertt, both Podolsky pupils, in Jackson, Mich. Ruth Beardsley was the pianist for rehearsals and the performance of Pirate Gold for the Legionnaires in Jackson, Mich. Eileen Evertt played for the Women's Club in Jackson, Mich. Velta Press was heard in a joint recital at the Sherwood Recital Hall. Marley Johnson appeared recently with a string ensemble for the Fortnightly Musical Club in Springfield, O. Wade Parks shared a program at the Fine Arts School of South Bend, Ind.

RUDOLPH REUTER'S ACTIVITIES

Rudolph Reuter played a piano program in Indianapolis on April 27 and in Fayetteville, Ark., at the University of Arkansas on May 6. He is to conduct again a series of classes and private instruction in the early summer session at the American Conservatory to August 1, after which he goes to Los Angeles for six weeks.

SINGVEREIN PRESENTS THE SEASONS

Haydn's difficult yet grateful oratorio, The Seasons, comprised the spring program of the Chicago Singverein at Orchestra Hall on May 5. One of our oldest choral bodies, the Singverein is well trained and sang accurately and with sturdy tone under the direction of Walter H. Steindel. Mary Ann Kaufman, soprano; Herman Larson, tenor, and Reinhold Schmidt, baritone, did the solo parts equally well.

BERTHA OTT PRIZE WINNERS IN CONCERT

Winners of the student contests of the Society of American Musicians for pianists and violinists were presented in concert at Kimball Hall on May 7 under the Bertha Ott award. Darlyn Joy Lenartson, Elinor Schoback, Bette Hartwell, Harriet Kaplan, Carol Silver, Arnold Miller, pianists, and Peggy Singer, violinist, justified the judges' verdicts by playing exceptionally well.

AUDITORIUM BUILDING RECITAL HALLS ACTIVE

The various recital halls in the Auditorium Building have been used for the following programs: May 2, Caryl Gustafson and Mildred Cunningham in a piano and violin recital in the Rose Room; May 9, Psi chapter of Delta Omicron, a piano, voice and violin recital in the Gold Room; Ruth Dworkin presenting a group of piano students in the Rose Room; Anna Scheidt offering a students' recital at Perrin Hall; and the Hungarian Singing Chorus appearing in Recital Hall; May 14, Katherine Lange students performed in a piano, voice and violin recital at Perrin Hall.

FREDERICK BARNES BRINGS UKRAINIAN CHORUS

Frederick Barnes brought the Ukrainian Cossack Chorus to Kimball Hall, May 6, in a unique program of sacred church music, Carpathian ballads, Cossack war songs and folk music. Under their able leader, Samuel Czuba, they sang with well balanced tone, and assurance of attack. James Salmon showed himself to be a virtuoso of the marimba in a group of solos by Monti, Chopin and Rimsky-Korsakoff.

NATIONAL FOLK FESTIVAL

In connection with the fourth annual National Folk Festival being sponsored by the Adult Education Council, three prize-winning American folk plays will be presented on May 23 at the Art Institute. The eight programs and three morning conferences of the festival are to be held in Orchestra Hall, May 22 to 28.

WILLIAM STAFFORD WITH SAN CARLO OPERA

William Stafford, young American baritone who won recognition abroad in grand opera under the Italian name of Staffordi and who not so long ago sang the role of the king in Aida with the Chicago City Opera during its popular season at the Civic Opera House, was called upon by Fortune Gallo to assume the same role at the Auditorium on April 21. Stafford, who calls Chicago his home, revealed himself to be a basso well suited to the role.

HANNA BUTLER'S PUPILS SING

The April 20 program of Le Cercle Francais was made doubly enjoyable by the singing of Marcy Westcott, soprano, and Auverna Smith, contralto, from the class of Hanna Butler. In the duet from Lakme they met with instant success. Miss Westcott, who, has recently been signed for motion pictures sang a group of *chansons* with excellent French diction and effective delivery. She was so well liked that the listeners requested an encore.

Thelma Jenson, soprano, another Butler product, gave a program for the Muskegon (Mich.) Woman's Club on April 16. Rita Warsawska sang at Temple Emanuel on April 18.

CHICAGO ARTISTS ASSOCIATION

Those who furnished the Chicago Artists Association's April 20 program at Curtiss Hall included Jeane Price, contralto; Lulu Raben, violinist; Ethel Heide Wishover, contralto and Kathryn Anderson, pianist. Under the direction of Rheinhold Schmidt, Debussy's L'Enfant Prodigue was sung by Elva Gamble, soprano; Earl Tanner, tenor; Mr. Schmidt, baritone, and with Bertha Truhler as reader. Harriet Case is the association's president.

S. A. I. CHORAL AWARDS FUND BENEFIT

A group of six Chicago musicians will cooperate in a concert at the Edgewater Beach Hotel on May 21 to benefit the choral awards composition fund of Sigma Alpha Iota. The concert will be given by Sonia Sharnova, contralto of the Chicago Opera; Richard Czerwonky, violinist-composer; Emerson Abernethy, baritone, and Elizabeth Moritz, Ella Spravka and Elsie Alexander, pianists. The choral awards fund is being raised to provide prizes for American women composers in a competition for which the judges are Dr. Howard Hanson, Hugh Ross, Albert Stoessel, Max Krone and Earl V. Moore.

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Flagstad Offers Two Atlanta Recitals; Philadelphians Play Twice in One Day

Ormandy Directs Local Premiere of McDonald Poems—First Dance Festival in City Is Stimulative Event—Ensemble Programs a Feature

ATLANTA, GA.—Song recitals by Kirsten Flagstad, given on two consecutive evenings, brilliantly climaxed the 1936-37 series of All Star Concerts at the Georgia Theatre on April 30 and May 1. The house was packed for both programs which were of different content, superbly presented, and bravos and thunderous applause brought the celebrated Wagnerian soprano back to the stage again and again. With charming graciousness she acceded to many encores. Edwin McArthur was the recipient of appreciation, enthusiastically expressed, for his fine piano accompaniments.

PHILADELPHIA ORCHESTRA

The Philadelphia Orchestra included Atlanta on its annual Spring Tour of thirty-seven cities and played to full houses twice on the same evening, when the orchestra presented two entirely different programs under the baton of Eugene Ormandy. The conductor exceeded all expectations in his tempered dynamics in passages of delicacy and excelled in works of such brilliancy as Stravinsky's Fire-Bird Suite and Moussorgsky's Pictures at an Exhibition. A score new to audiences here, and which was admirably set forth, was Harl McDonald's three poems for orchestra. Brahms' D major (No. 2) and Beethoven's Seventh were the two symphonic offerings.

SPRING DANCE FIESTA

The Spring Dance Fiesta which was the first dance festival ever to be given in this city, was presented by The Dance Crafters at the Atlanta Theatre on April 24 under the management of Mabelle S. Wall, founder of the organization. The elaborate stage show employed three hundred local dance talents in episodic stage presentations. The festival attracted one of the largest audiences of the season and the largest that has attended any event at this theatre in several years. Character dances, elaborate ballets and many types of dancing that filled the program with lively interest were presented by Louise Southard, Marion Rhyne, Louise Smith, Jane Boyd, Dorothy Alexander, Lottie Hentschel and the Jack Rand School of Dancing. The virtuosity and charm of personality, technical equipment of the young dancers, Mary Ann Linane and Marion Reinhardt were impressive.

Emory University Orchestra presented its fiftieth concert at Emory University on May 1 to a large audience with Dr. Malcolm H. Dewey conducting and with J. T. Pittman as piano soloist. A program of popular appeal was given with the exception of the first movement of Schumann's piano concerto played by Mr. Pittman, who displayed on this occasion unusual authority and exceptionally brilliant technic.

OTHER MUSICALES

The Studio Club Musicale at the home of Mr. and Mrs. Benjamin Elsas, presented three talented young soloists and a flute and harp ensemble on April 26. Eugenia Snow, pianist; Edgar Evans, baritone; and Lucien Thompson, harpist; and Walter Coleman, flutist, were heard in works which were brilliantly creditable and thoroughly enjoyable.

Alexis Young Maruchess, viola d'amore artist, played at the home of Mr. and Mrs. Hugh Hodgson on April 18, with Mr. Hodgson at the piano. An evening of charming and tuneful music, composed for this instrument, was contrasted with the modern concerto by Hindemith and a work by Ernest Bloch based on Hebraic melodies. In both the old and the new schools of composition, Mme. Maruchess proved herself to be a master of her instrument. Mr. Hodgson gave sympathetic support at the piano.

ENSEMBLE PROGRAM

Isabel Mowha Bryan, pianist, and Priscilla Warren Loemker, cellist, offered ensemble music at the home of Professor and Mrs. Paul E. Bryan, on April 17. Geraldine Siegler, violinist, of Baltimore was the guest artist. There are no more proficient ensemblists in the city than Mrs. Bryan and Mrs. Loemker.

Irene Leftwich, pianist, Minna Hecker, soprano, and Mrs. Lewis Hirsch, pianist, were presented at the Decatur Woman's Club on April 25 to a crowded audience. Miss Leftwich's program ranged from the classical to the modern school and her versatility in both was given unstinted applause. Miss Hecker's beautiful soprano voice of wide range and brilliancy was at its best. Mrs. Hirsch provided excellent support in the piano arrangement of the orchestral part of the Schumann concerto. M. S. W.

Montreal Orchestra Led by Pelletier

Season's Closing Concerts Present Local Composer's Prize Work—Trudi Schoop Ballet in Local Bow

MONTREAL, CAN.—Concluding a successful season, Les Concerts Symphoniques of Montreal gave its final concert on April 23 at the Plateau Auditorium, drawing a capacity audience. The impressive program opened with the first symphony of Brahms and closed with Stravinsky's Petrouchka. Both works were given a beautifully balanced performance under the dynamic baton of Wilfred Pelletier. An ovation bore testimony to the admiration and esteem in which he is held.

The gala aspect of the evening was accentuated by the presence of Hector Gratton, pianist, who recently won the Lallemand Prize with his symphonic poem Legende. The young composer received his award from Mr. Lallemand himself and was warmly applauded after the playing of his composition. Skillfully written, varied in style and picturesque, the work exploits the full resources of the orchestra. The event was brought to a close with Wotan's Farewell and the Fire Incantation from Die Walküre.

STUDENTS' CONCERT

The Auditorium was crowded on the following day for another students' concert sponsored by the same organization and directed by Wilfred Pelletier, who again acted in the capacity of commentator, as well as conductor. The program was composed, among other works, of Beethoven's symphony in C minor (No. 5), Liszt's Preludes and a second hearing of Stravinsky's Petrouchka.

Trudi Schoop and her Comic Ballet made their first appearance in our city on April 15 at the Monument National under the auspices of Louis H. Bourdon. The Blonde Marie, a comic ballet in eight scenes, scored a decisive hit. It was a superb show which left no doubt as to whether high comedy can be developed into standard ballet technic. Paul Schoop and Lothar Perl supplied the music played in colorful style on two pianos.

On April 17, Paul DeMarky was heard in a piano recital at the Ritz Carlton Hall and presented a program devoted to Beethoven and Chopin. In nice form, the local pianist played particularly well and delighted his numerous followers. J. H. G.

ROSE KUNST,

soprano, was guest artist at the fourth annual concert of the University Men's Glee Club (Bernard B. Nye conductor), at the New Rochelle High School Auditorium, New Rochelle, N. Y., on April 27. Miss Kunst was heard as Elsa with the club and other soloists in the Prayer and finale from Richard Wagner's Lohengrin. The soloists in the Wagner excerpts were winners of the Westchester County vocal auditions.

Guglielmo Sabatini to Conduct Trenton Symphony Group

TRENTON, N. J.—Guglielmo Sabatini has been engaged to conduct the 1937-38 season of the Trenton Symphony Orchestra. Mr. Sabatini succeeds Max Jacobs, who conducted the orchestra for four years, and developed its capabilities to its present high level.

Mr. Sabatini was born in Casalanguida, Italy. His father was a band master who toured the large cities of Europe and America and under whose instruction he received his first musical training. Ettore Montanari, pupil of Tosti, was one of his earlier instructors.

Mr. Sabatini came to America in 1919 and since then he has made his home in Philadelphia. In this country he studied piano with von Sternberg, composition with Leoni and conducting with Mlynarski. He founded the Italo-American Philharmonic Orchestra of Philadelphia in 1930 and has been its conductor ever since. In 1923 he was engaged as operatic conductor for the Ukrainian Art Theatre and at the same time conducted the Chester Philharmonic Orchestra in operatic performances.

Mr. Sabatini directed the Philadelphia Little Symphony Orchestra in 1934 and was chosen guest conductor of the Philadelphia Civic Symphony Orchestra in 1936. At a reception given Ignace Paderewski in 1933 he was chosen to lead the orchestra and also when Mrs. Franklin D. Roosevelt received the Gimbel Award in 1934.

For his work in behalf of Italian culture in America Mr. Sabatini was recently elected an honorary member of the musical Academy of Milan.

As a composer, Mr. Sabatini has written the Rapsodia Abbruzzese and four symphonic poems. and has made orchestral transcriptions of the works of Pergolesi, Corelli, Pasquini, Scarlatti and Bach.

Five Tuesday evening concerts have been arranged for the 1937-38 season of the Trenton Symphony Orchestra on November 16, December 14, January 25, March 1 and April 5. Lotte Lehmann has been engaged as soloist for the opening concert on November 16, and Harold Bauer will appear with the orchestra for the final concert on April 5. Two novelties are planned for the January 25 concert, including The Portrait of Manon by Massenet, a one-act comedy which is a sequel to the opera Manon. On the same program Mary Binney Montgomery and her company of dancers will present Mozart's Les Petits Riens. The dances used will be arranged by Miss Montgomery. W. T. R.

Vera Bull Hull Notes

Mary Hopple, contralto, will sing four operas with the Municipal Opera in St. Louis this summer. These include Music in the Air, Mikado, Robin Hood and Babes in Toyland.

The Estelle Dennis Dancers gave a recital for the Chaminade Club in Yonkers on April 6.

Earl Weatherford was the tenor soloist in the Elijah with the New York Oratorio Society in Carnegie Hall on April 6.

The Old Harp Singers of Nashville have appeared at the State Teachers' College in Moorehead, Ky., on April 26, at Columbus, Ind., on April 27 and at the Biennial Convention of the National Federation of Music Clubs in Indianapolis on April 28.

Arthur Loesser, pianist, who recently played Dohnanyi's Variations on a Nursery Air with the New York Philharmonic Orchestra, was again honored by the conductor, Dr. Artur Rodzinski when the Philharmonic played Mr. Loesser's orchestration of Cesar Franck's organ chorale (No. 1) in E major.

All these artists are under the management of Vera Bull Hull.

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Philadelphia Orchestra Returns For Two Los Angeles Concerts

Second Annual Visit Presents Iturbi as Conductor and Soloist, and Stokowski in Supplementary Numbers—Nino Martini's Recital Thronged

LOS ANGELES.—Of the two concerts of the Philadelphia Orchestra in the Shrine Auditorium on April 30 and May 1, the former drew the best attendance, stimulated by the last minute news that Leopold Stokowski himself would conduct a few numbers at the close of the formal program. The orchestra responded to Stokowski with a more acute sensitiveness than before, and his final three numbers were decidedly the outstanding items. First was the Bach excerpt, Christ in the Garden of Gethsemane, wherein the string section displayed an ensemble of exquisite loveliness. Second was the Debussy Clair de Lune, shimmering as with translucent lights, and last came the Borodin Polovtsian Dances, done with abundant spirit and vitality, to reach a splendid climax.

In making a detailed comparison of the visitors with our own Philharmonic Orchestra, the Philadelphians showed a better discipline and greater perfection in attacks. They are also much better in the violin section, and somewhat better in the horns, clarinets and brass. The Los Angeles Philharmonic has finer soloists in the celli, flutes, oboe and English horn, while other sections are fairly even in value.

Jose Iturbi conducted with efficiency but little character. It is almost impossible to devitalize the César Franck symphony, yet under Iturbi's baton much of it was dull and stodgy, though the orchestra gave him all that he demanded. His tempi were not metronomically much too slow, yet he always gave the impression of dragging, and many pages were muddy of performance. The well-ridden concert warhorse, Weber's overture to Oberon, was trotted forth and put through its paces in a routine manner. Iturbi was best in the final deFalla Dances from The Three-Cornered Hat, in which he could give free play to his natural feeling for Iberian rhythm. The one novelty, Gaucho With New Boots, by Gilardi, was musically inconsequential, such stuff as studio arrangers pound out as part of their daily dozen. The soloist was Ray Middleton, in All Points West, by Rodgers and Hart. He displayed an excellent baritone voice, which would have sounded better without mechanical augmentation. The work itself was ingenious in concept, typically American, and rather a dramatic sketch than a vocal solo. Parts were musically good, and other parts were musically good Puccini. But like most popular song writers, the "composers" could not really write a melody; their melodic attempts were cheaply sentimental and banal, only saved from utter vapidity by the style of the work. Their knowledge of railway routes was obviously also limited.

Iturbi Plays and Conducts

Appearing in the dual role of piano soloist and conductor, Iturbi won two distinct ovations on the second evening. He is most in his element at the piano keyboard, and he gave a sparkling performance of the Liszt first concerto in E flat, bringing out its romantic flavor and taking the easy liberties desirable in the era of its composition with true virtuoso brilliance. In response to prolonged plaudits, he encored with a Granados Spanish Dance.

At the second concert Iturbi showed much more decision and firmness of baton technic than on the preceding evening, and delivered more spontaneous tempi, with consequent virility of interpretation. He began with the cheerful overture to the Mozart Marriage of Figaro, followed by Mozart's D major Symphony (Köchel 504), to which he brought an engaging measure of charm and ebullience. The last portion of the concert was well calculated to show the superb balance of the orchestra, as well as the virtuosity of many of the first chair players. The English horn won a deserved hand in the Sibelius Swan of Tuonela, and was admirably seconded by an exceptionally beautiful first horn and a lovely tone from the principal cello. Another Sibelius selection was Finlandia, which advantageously displayed the resonant sonority of the brass section. In conclusion we heard Rimsky-Korsakoff's Capriccio Espagnol, in which the concertmaster, Alexander Hilsberg, offered the violin solos with warm tone and lovely quality.

Nino Martini's Recital

The practical benefits of movie fame were amply illustrated by the size of the audience that attended Nino Martini's recital program in the Philharmonic Auditorium on April 27. Applause was vociferous after each selection, and more encores were demanded than program numbers. Martini's voice has gained somewhat in power since his appearance last year, while yet retaining the individual quality which renders it appealing.

He began with an Italian group of Pergolesi's suave Tre giorni son che Nina, Scarlatti's cheerful Gia il sole del Gange, and Mattei's Non e Ver! The highlights of his French group were Bemberg's Il Neige, done with pleasing swing, and Je crois entendre encore from Bizet's Pearl Fishers. No less than four encores were demanded after this group. He made an excellent effect with E lucevan le stelle, from Puccini's Tosca. Two other familiar arias served as encores, La Donna è mobile, and O Paradiso, with emphasis on fluent grace.

His English group consisted of Campbell-Tipton's Spirit Flower, Buzzi-Peccia's London Bridge, and Frank Bridge's spirited Love Went a-Riding, which was one of the best interpreted items on his program. Two movie ballads of the usual type were added to this group, and delighted a large portion of the audience. First in the concluding group was Adios Granada, by Barrera y Callego, which included a Moorish wail that was excellently presented. A Bolero by Grever was tuneful over a rhythmical background. Typically Iberian also was Sin tu amor, by Sandoval, with pensive melody over a reiterated rhythmic figure. Among the final encores were O Sole Mio and Princesita. Miguel Sandoval provided expert cooperation with the simple piano accompaniments, and was also well received in two solo groups.

Other Programs

Under the able direction of Martha B. Deane and Robert Tyler Lee, a group of 100 students of the University of California at Los Angeles presented an interesting program in Royce Hall on April 29. The artistic limitations of the individual members of the group were understandable under the circumstances, but the skill of their mentors transcended such limitations, and offered an evening of choreographic value and colorful interest.

Lester Horton and his dance group presented an ambitious program in the Philharmonic Auditorium on April 26. Of particular moment were items from Horton's still incomplete American dance saga, Chronicle. Incitation, portraying a Ku Klux Klan episode, was forceful and incisive, the outstanding item of the evening. Of secondary importance was the flag-waving episode, titled War-Cry.

R. D. S.

Rambling Around

Vernon Leftwich, composer, will have his new suite for orchestra, What The Moon Saw, played by the Los Angeles Federal Project Orchestra in June at Trinity Auditorium, Los Angeles (Gaston Usigli, conductor), and is the premiere performance of the work.

* * *

Joseph Achron's twelve-year-old pupil, Elliot Rapaport, played Mozart's Adelaide Concerto for violin on April 3, at the children's concert of the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor). Elliot has been with Mr. Achron for two and one-half years and this was his first public appearance with orchestra. The cadenza played was especially written by Mr. Achron.

* * *

Ellis Rhodes, tenor and teacher of voice, was formerly located in Chicago after two years of vocal study with master teachers in

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MARY CARR MOORE,

composer and theory teacher of Los Angeles, will have her prize winning quartet for strings (op. 91, No. 8) performed on May 24 at the opening of a three-day festival of the Society of California Composers at the Friday Morning Club. This quartet received first prize from the National League of American Pen Women in 1934 and is dedicated to Bessie Bartlett Frankel.

Germany and Italy. In 1914 he was appointed head of the voice department of Simpson College, Indianola, Iowa, where he remained four years. In 1918 he went to New York where he taught and was tenor soloist at the Calvary M. E. Church and University Place Presbyterian Church. Mr. Rhodes came to Los Angeles in 1920, after study with Herbert Witherspoon to coach with Yeatman Griffith. He is director of choir music at the Wilshire Boulevard Christian Church; choral director of the Los Angeles Post Office Glee Club; the Eagle Rock Woman's Chorus; and the Elro Singers. His wife, Mildred Ware Rhodes, is contralto soloist at the Los Angeles First Baptist Church and has fulfilled opera, recital and radio engagements.

* * *

Walter Leary, baritone, is the new soloist at the Fifteenth Church of Christ, Scientist, in Hollywood.

* * *

Nellie C. Cornish, director of the Cornish School, Seattle, Washington, despite reports to the contrary, will continue as active head of this institution. Miss Cornish left on May 10 for Europe where she will remain this summer.

* * *

Erich Wolfgang Korngold has left Hollywood for Vienna to stage his new opera there.

* * *

The Mozart Festival announced for the week of April 6 on the grounds of the University of Southern California was not given on account of insufficient time for rehearsals.

* * *

The Krieg-Gerin Music Studios of North Hollywood have moved into new and larger quarters on Lankershim Boulevard. Melita Krieg, pianist, composer and vocal coach, and Josephine Gerin, pianist and theory teacher, head the faculty of the eight-year-old school.

* * *

Arnold Schönberg has been a member of the Hollywood colony of music composers since September, 1934. At the present time he has some of the most important composers of the Pacific Coast studying under his direction. Mr. Schönberg taught composition classes at the University of Southern California during the summers of 1935 and 1936. In October, 1936, he became a faculty member of the University of California at Los Angeles. Private lessons are given at his home in Brentwood Heights. Mr. Schönberg is writing an opera in three acts, Moses and Aaron. Other operas by him are Erwartung, which has had performances in Berlin, Vienna, Munich and other European centers; and Die Glückliche Hand, heard a few years ago in a special performance at the Metropolitan Opera House under the direction of Leopold Stokowski.

* * *

Samson Noble, conductor, violinist and composer, located in Los Angeles last September. For many years he was a director of orchestras with the Balaban & Katz theatres in Chicago and was associate conductor to Erno Rapee at the Capitol Theatre, New York, and directed orchestras at the Rivoli, Rialto and Cameo theatres there. Mr. Noble is the conductor of the American Legion Symphony Orchestra of Los Angeles, and rehearsals are now being held for radio and concert performances. He is the composer of many original scores and arrangements.

* * *

The Euterpe Opera Reading Club of Los Angeles sponsored a production of Salome on April 27 at the Biltmore Theatre under the direction of Roland Paul. Artists appearing were Florence Rubens (Salome); Ralph Reily (Herod); Mary Boothe (Herodias); Munro Langle (John). Mrs. M. Hennion Robinson and her daughter, Dorothy Robinson, furnished the piano accompaniments.

* * *

Arthur Carr, composer-pianist of Los Angeles, presented his own compositions on April 29 at the Zoellner Conservatory. Assisting artists were Amandus Zoellner, Antoinette Zoellner, Virgil Gates, F. Marion Ralston and Eloise Horton.

* * *

Dr. George Liebling, pianist-composer and teacher of Hollywood, will speak at the Piano Teachers Round Table Conference during the California Music Teachers' Association meetings at the Palace Hotel in San Francisco from June 28 to July 1.

* * *

Dr. Mary Carr Moore conducted her Indian Idyl (Totem Vision) on May 12 at the concert of the Federal Project Orchestra in Trinity Auditorium. She was present in Oakland at the premiere of her quintet for piano, strings and clarinet (op. 94, No. 2) in F Minor. Dr. Moore was named composer of honor for this festival sponsored by the California Society of Composers and Writers on May 5, 6 and 7. Her composition, I Had No Songs Until Today, dedicated to Lulu Sanfor Tefft, founder of the Society for Advancement of American Music, is being sung in recitals by Dr. Carl Omeron, Ida Gunnell and Mary Green Pauloo. A program of works of Dr. Moore was played on April 13 at the meeting of the National League of American Pen Women at the Chapman Park Hotel in Los Angeles.

* * *

Charlotte Boerner, concert and opera soprano, offers a concert on May 18 at Honolulu, for which she was prepared by William Bachenheimer, vocal coach of Hollywood.

* * *

Jacques Gershkovitch, conductor of the Portland Oregon Junior Symphony Orchestra, gave English performances of acts from Tschaikowsky's Eugen Onegin and Verdi's Aida in concert form on April 24 at the Portland Municipal Auditorium. The orchestra of 100 players and 300 young singers had the support of nine soloists who included Kathryn Porter, Betty Starr, Olga Stolee, Gladys Berg Vickery, Dale Baker, Donald Carruth, Esther Lofstedt, Michael Gulan, L. Edwin Beach. The same day in the morning excerpts from Eugen Onegin were sung by the same forces to an audience of young people, with David Campbell, master of ceremonies, and George Grebenstchikoff as lecturer.

* * *

Mary Reardon, mezzo-soprano of Los Angeles, sang a group of songs by contemporary Dutch composers on May 11, at a Music Hour Review sponsored by Preeman-Mathews and the Los Angeles Music Company.

* * *

Ken-Mar Salon, directed by Mary McCabe Yerke of Hollywood, offered a program on May 3 at which Maurice Zam, concert pianist, talked on modern music; George Relier appeared in violin numbers; and Lincoln Maazel, baritone, gave songs.

C. D. K.

ADDISON JONES,

pianist, participated in a faculty recital in the auditorium of the Washington Seminary, Washington, Pa., on April 30. He and Elizabeth Ford Crumrine played two-piano numbers, and Mr. Jones was heard in the Tschaikowsky concerto in B flat minor, with Mrs. Crumrine supplying the orchestral part at a second piano.

Dollina Shavitch and Piero del Vecchi to Wed

The engagement is announced of Miss Dollina Shavitch, daughter of Vladimir Shavitch, the conductor, and Mrs. Shavitch (Tina Lerner, the Russian pianist) to Piero del Vecchio, of Florence, Italy. Miss Shavitch was born in San Francisco, was educated in the United States and Switzerland. Signor del Vecchio, son of a Florentine banker, is a director of large grain mills in Tuscany. The wedding will take place in the autumn.

Hester Finger, Charleston Pianist and Teacher, Active

CHARLESTON, S. C.—Hester Finger, pianist and teacher, is bringing an active season to a close. Two of her former pupils won awards in the state-wide contest held in Columbia, S. C., in which many of the state's leading pianists competed. Harold Bauer and Hans Kindler were among the judges. The winner was Walton Locke, who was awarded a monetary prize and an assured appearance with orchestra later. His closest competitor was Myriam Hamer. Both are from Charleston and have worked several years with Miss Finger. Two other pupils, Charlotte Schroder and Louise Hooper, were winners in a city high school competition and will go to Winthrop College in Rock Hill to take part in a state-wide contest. Honorable mention was given to Regina Bischoff, another pupil of Miss Finger.

Some of Miss Finger's advanced pupils have worked in New York City with her own teacher, Thuel Burnham, and his associate, Russel Wragg, composer-pianist, at the Burnham-Wragg Piano School in Steinway Hall. Among these is Florrie Smyth, who was engaged this season for an important teaching position at Winthrop College, Rock Hill. Miss Finger's concert activities include annual events in Charleston and elsewhere.

Radio Highlights

Dialed by M. L. S.

In 1873 Theodore Thomas founded the Cincinnati May Festival, a tonal feature which has ever since been one of the crowning glories of music in the Middle West. With the exception of one afternoon children's concert, this festival had never been on the air, but this year, thanks to the facilities of the good old NBC blue network, the radio audience shared in some of the feast. Of course, it is not much use to comment on the scientific miracle that radio hath wrought in this achievement, as people nowadays have miracles as their daily bread; but just imagine the feelings of T. Thomas, the founder, if he had looked ahead and beheld the festival reaching distant thousands of ear-drums. The remote as well as the visible audience enjoyed the superlative presentations of the Cincinnati Symphony Orchestra and the Festival Chorus under Eugene Goossens in four evening programs, including the great Missa Solemnis of Beethoven (with Kirsten Flagstad, Kathryn Meisle, Frederick Jagel and Ezio Pinza, soloists), the world premiere of R. Nathaniel Dett's The Ordering of Moses, part of Elgar's The Apostles, and the culminating broadcast of excerpts of Götterdämmerung and Lohengrin, gloriously conducted by Mr. Goossens, with a noble array of soloists. The festival is reviewed in detail in another department of this issue, but its inclusion on the networks is an important radio event, especially as this is believed to be the first time a major orchestra has been on the air five times in as many days.

The customary Sunday big-gun programs continue to celebrate spring on the networks. May 9 included a Magic Key line-up (WJZ) of Zimbalist and his violin, and Jeanne Behrens and Alexander Kelberine in their double keyboard act.

Jascha Heifetz, supported by the Ford Symphony Orchestra and Chorus under Eugene Ormandy, made glad the hour from nine to ten p.m. over Columbia's waves.

John Charles Thomas and Kitty Carlisle united their baritone and soprano gifts for the edification of listeners to the General Motors span (WJZ). Erno Rapee flourished the baton over orchestra and vocal ensemble. Mr. Thomas was in fine voice, and Miss Carlisle's clear tones were heard to advantage.

Saturday afternoon saw the Metropolitan Opera resuming its radio matinees for the popular season. The Bartered Bride gave the faithful opportunity to hear opera in English, although some listeners must have blenched to hear "Shucks!" exclaimed from the sacred Metropolitan stage.

On the same afternoon, WJZ carried a broadcast of the prize-winning composition of the Lake Placid Club contest—The Temples of Peshawur by Dr. Otto W. Wick, performed by the Musical Arts Chorus of Easton, Pa., under the direction of John Warren Erb. Mrs. Edgar Stillman-Kelley, chairman of the contest, introduced the performance, which proved to be an able exposition of an interesting and well made score.

Marmein for New Rochelle

Miriam Marmein will make her annual appearance in New Rochelle, N. Y., on May 19. In her dance and pantomime program she is to be assisted by Helen Ward, a member of her concert group, and Marion Patten, pianist.

Bannerman at Hempstead

Lois Bannerman, harpist, appears today (May 15), playing the Mozart concerto for harp and flute with orchestra at Hempstead, L. I.; 25, is to be a soloist in a musicale at Plainfield, N. J.

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MARY T. MAINE,
principal of Brantwood Hall, private boarding and day school for girls, Lawrence Park, Bronxville, N. Y., announces the school's annual pageant on May 28.

MUSIC NOTES from Coast to Coast

FORT WORTH, TEX.—The St. Louis Symphony Orchestra, the logical purveyor of symphonic music to this territory, was heard on the Fort Worth Civic Music Association course in a Sunday afternoon concert in the new municipal auditorium. This year's appearance was outstanding in virtuosity of performance and musicianship of direction, at the hands of Vladimir Golschmann.

The principal item of the program was the Tschaikowsky fourth symphony, and the enthusiasm of the audience following its presentation was the just reward of the efforts of the local orchestra throughout a dozen years. The continued applause of the audience elicited no less than four encores.

Alexander McCurdy, head of the organ department of Curtis Institute, Philadelphia, was presented in recital by the local chapter of the American Guild of Organists. In addition to giving the finest display of pedal technic which this valuable series of concerts has brought us this season, McCurdy is the master of a remarkably effective legato in melody playing, equalling that usually heard only from the strings.

The Texas Music Festival, a state-wide students' audition sponsored by the Texas Music Teachers' Association, and largely the creation of its president, Mary Dunn of Lubbock, was held in the city late in April.

Frank Mannheimer, concert pianist, heard the entrants in the artist division, conducted a Master Class while in the city, and played a recital, which was distinguished by superlative musicianship, especially manifested in a transparent and finely proportioned reading of the seldom heard toccata in C major of Bach. John Thompson gave a well attended series of lectures to pianists.

The district auditions of the National Piano Playing Tournament, under the chairmanship of Maggie Overstreet, were held throughout three days, with Dr. Elliot Griffis, New York pianist-composer, in charge. Dr. Griffis also was heard in a program of his own works, which were enjoyed for their ingratiating melodic and harmonic qualities and their eminent practicability for studio use.

The Civic Music Association, for the first time in its seven years of operation here, has held a spring membership campaign. The new membership is well over 2,000, making this the second largest association in the South. E. C. W.

PORTLAND, ME.—The outstanding musical event of the month of April was the appearance of Roland Hayes, Negro tenor, heard in a song recital at City Hall Auditorium on April 26. The artist was greeted by the largest concert audience of the present season and delighted his listeners with exquisite singing and masterful song interpretation. His program ranged from Italian and French arias to simple Negro folk songs and spirituals. The concert was sponsored by and for the benefit of the African M. E. Church of Portland.

The Portland Rossini Club brought its season to a close in its annual spring concert, given at Frye Hall, April 22. This was a gala affair enlisting the services of the most brilliant performers in the club. S. R.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

MAY

April 19 to June 30	London	International Opera, Covent Garden (Coronation Season)
April 20 to June	Berlin	Berlin Art Weeks, 1937
April 22 to May 12	Berlin	Festival of the German Romantics
April 27 to June 9	Florence	Florentine Musical May Festival
May	Darmstadt	Festivals of Hessian State Theatre
May	Regensburg	Bruckner Festival
May	Renscheid	Paul Graener Festival in Schloss Burg
May	Stuttgart	Shakespeare, Wagner and Mozart Festivals
May 5 to 20	Düsseldorf	Municipal Concerts Festival
May 7 to 10	Hamburg	German Brahms Festival
May 15 to 17	Karlsruhe	German Folk Music Congress
May 15 to August	Berlin	Open-air Performances in Friedrichschagen
May 15 to 20	Düsseldorf	Rhenish Goethe Festival Performances
May 16 to end of September	Oetigheim (near Baden-Baden	Open-air Performances of Schiller's Die Jungfrau von Orleans
May 16 to 26	Frauenwald am Rennstein (Thuringia)	Singing and Lieder Week
May 18 to 28	Detmold	Third Officially Recognized Wagner Festival
May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
May 20 to August 26	Bad Kissingen	Concerts by Munich Philharmonic
May 21 to 23	Görlitz	Silesian Music Festival
May 22 to 31	Dresden	International Music Festival
May 22 to 25	Breslau	German Handel Festival
May 22 to 23	Langenberg (Rhineland)	Lower Bergisch Music Festival
May 22 to 29	Brighton	Music Festival
May 22 to 31	Dresden	International Music Festival
May 29 to June 6	Heidelberg	Mozart Festival
May 26 to 29	Norwich	Music Festival
May 26 to June 16	London	B.B.C. Music Festival (Toscanini)
May 28 to 30	Basel	1937 Festival of Swiss Musicians
May 29 to 30	Interlaken	Cantonal Music Festival
May (end of)	Freiburg-am-Breisgau	Brahms Festival
May to June	Heidelberg	Serenade Concerts in Castle Courtyard
May and June	Vienna	Festival Weeks
May 30 to June 27	Oldenburg	Festival Play "de Stedinge" on the Bookholzberg
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition

JUNE

May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
April 19 to June 3	London	International Opera, Covent Garden
June	Altenburg (Thuringia)	Opera in Castle Courtyard
June	Cosel (Upper Silesia)	Open-air Performances of Die Nibelungen
June	Bad Elster (Saxony)	Music and Theatre Festival
June	Wuppertal	Singing Competition in German Dialects
June	Stuttgart	Richard Strauss and Goethe Festivals
June	Budapest	June Weeks: Opera, Ballet, Concert, Open-Air Performances of Fidelio
June 1 to 15	Bruchsal (Baden)	Historical Palace Concerts
June 4 to 6	Lübeck	Buxtehude Festival
June 12 to 19	Würzburg	Mozart Festival
June 12 to 19	Canterbury	Canterbury Cathedral Music and Drama Festival
June 15 to August 15	Weimar	Schiller Festival
June 12 to August 29	Wunsiedel	Officially Recognized Festival Performances on the Luisenburg
June 15 to July 15	Nürnberg	Festival of Romantic Opera
June 16 to August 29	Clausthal-Zellerfeld (Harz)	Operetta Festival
June 19 to 27	Mainz	Gutenberg Festival
June 19 to 30	Geneva	Jaques-Dalcroze Festival
June 20 to 27	Paris	International Festival of Contemporary Music
June 20 to 28	Göttingen	Handel Festival
June 26	Versailles, Near Paris	Musical and Ballet Galas
June to September	Eppstein (Taunus)	Hebbel, Schiller, Presber Festivals

JULY

May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
July 3 to 4	Donaueschingen	Music Festival
July and August	Berne	Open-air performances of Everyman at Cathedral
July 4	Bad Homburg	American Concert
July 11, 18, 25	Interlaken	Open-air performances of William Tell Festival Play
July 15 to September 15	Siena	Special Musical Performances
July 17 to September 11	Einsiedeln (Switzerland)	Mystery Plays at the Abbey
July 16 to 21	Linz	Bruckner, Beethoven, Schubert, Schmidt Festival
July 17 to September 11	Stuttgart	Palace Concerts
July 18 to August 1	Zoppot	Open-air Opera and Symphony Festival
July 19 to 30	Bad Ems	Music Festival
July 19 to 31	Haslemere (Surrey)	Dolmetsch Music Festival (Chamber Music: 16th-18th Century)
July 20 to August 29	Munich	Annual Festival (Wagner, Mozart, etc.)
July 22 to 31	Vichy	Wagner Festival
July 23 to August 21	Bayreuth	Wagner Festival
July 24 to August 21	Salzburg	Annual Festival
July 28 to 29	Bad Nauheim	Music Festival
July 28 to August 1	Breslau	German Choral League Festival
July and August	Augsburg	Open-air Opera and Operettas
July 29 to August 15	Verona	Opera in Roman Amphitheatre
July 30 to September	Paris	Open-air Performances at Notre-Dame of Vray Mistere de la Passion

AUGUST

August 1, 8, 15, 22, 29	Interlaken	Open-air performances of William Tell Festival Play
August 2 to 17	Machynlleth (Wales)	Welsh National Eisteddfod
August 3 to 18	Siena	Gala Evenings at Fortezza Medicea
August 5 to 8	Budapest	European Choral Congress
August 15 to 22	Budapest	Folk-dance and Folk-Chorus Festival
August 7 to October 2	London	Queens Hall Promenade Concerts
Mid-August	Bad Hersfeld	Music Festival in the Ruined Monastery
August 22 to September 8	Dresden	Festival Weeks
August 28 to September 5	Düsseldorf	Lower Rhenish Music Festival

SEPTEMBER

August 7 to October 2	London	Queens Hall Promenade Concerts
September 5, 12	Interlaken	Open-air performances of William Tell Festival Play
September 5 to 10	Gloucester	Three Choirs Festival
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria
September (dates not yet determined)	Venice	Music Festival

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

May 11, 13 and 15	Evanston, Ill.	Music Festival
May 12 to 15	Ann Arbor, Mich.	May Festival
May 20 to 22	White Plains, N. Y.	Westchester Music Festival
May 22	Lake Placid, N. Y.	Lake Placid Festival
May 28 and 29	Bethlehem, Pa.	Bach Festival
June 11 and 12	Baldwin Wallace Conservatory, Berea, O.	Bach Festival
July 8 to 28	Mexico City	Pan American Chamber Music Festival
August 5 to 15	Stockbridge, Mass.	Berkshire Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

I See That

Susanne Fisher of the Metropolitan Opera was heard in two concerts in her native state of West Virginia in April, 21 in Morgantown, 24 in Charlestown. April 27, Miss Fisher was soloist with the Apollo Club of Brooklyn, N. Y.

* * *

Vladimir Graffman, violinist and teacher, presented his artist-pupil Harold Dicterow in a recital at the Cosmopolitan Club, New York, on April 17.

* * *

Boris Levenson conducted his Cossack's Lullaby, and My Man Is So Dull, at the April 16 concert of the Munsey Park, L. I., Woman's Club.

* * *

Maria Silveira, lyric soprano, gave a program of Spanish and Portuguese songs for the Episcopal Actor's Guild on April 16 at the Empire Theatre, New York; 26, she sang songs of these nationalities at the Instituto de las Espanas of Columbia University.

* * *

Mary Moore sang at the Intime Soiree at the Hotel Plaza, New York, on April 25, and appeared at the sixteenth anniversary concert of the Judson Health Center at the Beaux Arts studio of Colonel Anderson.

* * *

Marguerite Morgan, pianist of the Morgan Trio, recently visited New York on a coast to coast trip to complete arrangements for concert engagements for the trio next season.

* * *

Amy Ellerman, contralto, was soloist at a concert given by the Sinsheimer String Quartet, assisted by Ethel Tozier-Hardy, pianist, at Hotel Beechwood, Summit, N. J., early in April.

* * *

Yolande Greco, harpist, performed for the first time transcriptions by her instructor, A. Francis Pinto, of Wagner and Paganini works at the Intime Musicale, Hotel Plaza, New York, on April 25. Rita Orville, soprano, was heard in arias and songs by Debussy, Reger, and Delibes.

* * *

Teresa Joseffy Keane, ten-year-old soprano, sang a group of songs at the Four Arts Club, New York, last month, and with her mother, Olga Joseffy Keane, united in the coloratura duet arranged from a theme from Haydn by their instructor, June Burgess, who also played the accompaniments.

* * *

Eugene Marki, violinist, gave a recital in the Center Auditorium, New York, in March; he was assisted by Edith Friedman, pianist.

* * *

Charles Lagourgue conducted La Chorale Francaise this spring in a concert given under the auspices of l'Institute Francaise, Columbia University, New York, at Philosophy Hall. The choir of sixty mixed voices sang works by classic and modern composers, and the soloists were Lillian Moore, soprano, and Katherine Gorin, pianist.

* * *

Richard Crooks, tenor of the Metropolitan Opera, has been engaged for a recital in Sherbrooke, Que., under the auspices of the Schubert Music Club, May 19.

* * *

The Boston Sinfonietta (Arthur Fiedler, conductor), has given several out of town concerts this spring. During March the group was presented by the Civic Music Association of Newport, R. I.; and they were heard in Medford, Mass., under the auspices of a local charity.

* * *

May Johnson, personal representative of Rosa Raisa and Zlatko Balokovic, violinist, after recently visiting New York, has left on a booking trip.

* * *

A Teacher's Course in Creative Piano Technic will be given by the author of this modern method, William O'Toole, at his New York studio from June 21 to July 2.

* * *

Leonard Stocker, baritone, with Sara Knight at the piano, gave a recital at Riverside Church, New York, on April 1.

* * *

Viola Philo, soprano, was guest artist at the Inter-Denominational President's Day meeting arranged by the Women's Division of the American Jewish Congress on April 7 at the Metropolis Club, New York.

* * *

Thomas Richner, artist student of Harold Morris, was the soloist in Mozart's piano concerto in D minor with the Federal Music Project Chamber Orchestra under the direction of Philip James at the Theatre of Music, New York, on April 2.

* * *

Olive Bond, soprano, gave a song recital at the Woman's University Club, New York, on April 6, her program embracing Old English songs, a coloratura aria, and French and modern American composers' works. Frederick Bristol was accompanist.

* * *

A recent Soloists Musicales' recital at Allerton House, New York, brought forward Ellen Vanson, soprano; Maurice Matteson, baritone; Nina Gunin, solo pianist, and Sarah Enezminger, accompanist. Mrs. W. V. Cutajar presided.

* * *

Musical Adventures' season closed with the dance-recital by Edwin Strawbridge and Lisa Parnova at the A. W. A. club, New York, with Emmy Bray at the piano.

* * *

The Cantata Singers (Arthur Mendel, conductor) provided a program of four church cantatas of J. S. Bach which was held May 4 at the Park Avenue Presbyterian Church, New York. Soloists were Rose Dirmann, soprano; Lydia Summers, contralto; and Joseph Lautner, tenor.

* * *

The American Guild of Organists presented Charles N. Boyd of Pittsburgh at the Madison Avenue Presbyterian Church, New York, on April 20, in his lecture with pictures, The Story of Albert Schweitzer.

* * *

Frederique Petrides conducted the Orchestrette Classique in its fourth season concert at Carnegie Chamber Music Hall, New York, on April 26. Classic works, and Episodic Suite by Julia Smith, pianist of the organization, were heard, besides works by Foote and Henry Holden Huss.

* * *

Felix Robert Mendelssohn, cellist, was soloist for the Club Choral of New Rochelle, N. Y. (Kate F. Chase, director) on April 7, performing works by Mozart, Mendelssohn, Koch and Popper, with Dr. Paul Pisk at the piano. On April 20, he played solos for the spring concert of the Morning Choral of Brooklyn. He will teach the cello at the summer course given at the New York University.

* * *

The Music Teachers and Students Advisory Council, Inc., held auditions in New York beginning April 19. Only students between sixteen and twenty-five years of age are admitted.

* * *

The Mozart String Sinfonietta (Wesley Sontag, conductor) gave a concert of French and Russian music at their concert on April 19, at Carnegie Chamber Music Hall, New York; Thomas Richner, pianist, was soloist.

* * *

The music committee of the Queens chapter, American Association of University Women, held a meeting at the home of Mrs. Frank Dealy, president, on April 21, at Ridge-Plandome, L. I. Participants included Marjorie Dealy and Mrs. Robert Peatfield, pianists; Mrs. C. R. Hoffenden, soprano; Lorraine Heaton, Mrs. Frank Brennan and Mrs. W. H. Hunt. Mrs. J. E. Godridge was chairman.

OSCAR SEAGLE

recently returned from a tour of the Middle West where he conducted master classes and gave a series of lecture recitals in St. Louis, Chicago and Oklahoma City. Mr. Seagle remains in New York for two or three weeks before leaving for his summer school at Schroon Lake, N. Y.

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CONSERVATORIES and SCHOOLS

Lawrence Conservatory Conference

APPLETON, WIS.—A one-day educational conference for Lawrence alumni teaching public school music in the state of Wisconsin was held here on April 17. The program opened with an address by Thomas N. Barrows, newly elected president of Lawrence College. Sadie Rafferty, director of music at Evanston Township High School, led a discussion on problems in the teaching of vocal music in the grades and high school, and Professor E. C. Moore, of the faculty, presented a round table discussion dealing with problems in instrumental music. The Appleton High School A Cappella Choir, under the direction of Professor A. A. Glockzin; a student string ensemble, and Albert Wickesberg, flutist, offered a musical program. John Paul Jones, director of instrumental music at Portage, Wisc., was general chairman of the conclave.

A large audience greeted the Schola Cantorum's performance of Mendelssohn's Elijah at Memorial Chapel on April 18. The chorus of 150 voices under the direction of Dean Carl J. Waterman gave a thoroughly capable and stirring performance of the oratorio. Marion Hutchinson McCreedy, soprano soloist, exhibited a voice of clarity and flexibility. The contralto role was ably handled by Mary K. S. Pehrson of Manitowoc, and Ted Linsey, tenor, of Racine, gave a superior performance. The baritone role of Elijah was carried by Marshall Hulbert, secretary of the conservatory. He met the dramatic demands of the role admirably, singing with authority and excellent voice.

Mary Elizabeth Hopfensperger, piano student of Gladys Ives Brainard, was presented in her junior recital at Peabody Hall on April 21. Miss Hopfensperger, one of several Lawrence students who spent last summer studying in Europe under the direction of Miss Brainard, played in concert at both Weimar and Berlin. She was assisted Wednesday evening by Margaret Hendrickson, Hinsdale, soprano student of Dean Waterman, and a string quartet under the direction of Professor Percy Fullinwider. J. C.

Franz Liszt Academy

Opportunity for intensive study of voice, violin and piano, with a six weeks' course for teachers, is offered by the Franz Liszt Academy, a boarding and day school at Wawa, Pa., near Philadelphia. Under the direction of Constance H. Beauer, Mus. Doc., the course includes a master class beginning in June, under F. W. Riesberg, pupil of Franz Liszt and Xavier Scharwenka, who will feature their methods in his classes of listeners and performers; certificates are awarded.

The location is on an estate of eight acres, easily reached by bus from Philadelphia, with school automobile sent to city terminals. There is a day camp department and facilities for full day and night care of juniors.

Stress is laid on the Day Camp Department, provided for Philadelphia children, who are met and returned at the close of the day. Special days are arranged for those taking music and dance courses.

Augustana College

ROCK ISLAND, ILL.—Augustana College will hold its second annual summer choir school from June 21 to July 3. Henry Veld is the choral conductor, Wilbur F. Swanson, organist. Classes are grouped: repertory and interpretation; choral conducting, vocal problems and tendencies; church music and liturgy; choir and solo accompanying.

Fontainebleau School of Music

FONTAINEBLEAU, FRANCE.—Louise Talma has been appointed instructor of ear training at the Fontainebleau School of Music. Miss Talma is secretary of the American committee of the Fontainebleau School and from 1930 to 1936 was president of the Fontainebleau Alumni Association. She is an instructor at Hunter College, New York.

Raphael Bronstein Pupils Appear

Violin students of Raphael Bronstein were presented in two recitals at the auditorium of the Washington Irving High School, New York on April 16 and 30. On both occasions the young artist-pupils appeared in two groups: those performing with piano accompaniment and those who played solos with the student ensemble under Mr. Bronstein's direction. For the first part of the concert the violinists were: Rafal Gordon, Florence Gershfield, Benjamin Ritter, Leopold La Fosse, Sidney Goldberg, Gloria Adelstein (Channon Gelsin at the piano). Then with orchestral background appeared Seymour Finkelstein, Ben Miller, Ariana Bronstein, Ben Steinberg, Bedaar Djelal and Irving Becker. An unusual feature was the Saint-Saens rondo capriccio played with finesse by Sidney Chaikin, concertinist, also a pupil of Mr. Bronstein. The first and third movements of the Bruch concerto in G minor listed Mildred Barnes (violinist) and Marjorie Barnes (pianist) as co-artists. Anna Grossman, pianist, was guest artist of the evening. There was a surprising maturity shown in the interpretations of the pupils who gave a fine demonstration of advanced musicianship.

The concert of April 30 offered soloists Donald Morrison, Efrem Violin, Emanuel Sussman, Leon Elkin, Robert Ostrowsky and Robert Pozner (Channon Gelsin at piano). Mr. Bronstein conducted the student orchestra and soloists, the latter being: Arthur Lewis, Norman Kraproff, Ariana Bronstein, Nana Fingerhood, Max Mandel, Bedaar Djelal and Irving Becker. Pearl Sondak (violinist) and Sylvia Sondak (pianist) were heard in the second and third movements of the Beethoven concerto. The Bronstein pupils were competent performers of musicianly attainment. Praise is forthcoming to all the students for their fine work, Ariana Bronstein, Bedaar Djelal and Irving Becker being exceptionally well versed in their art. Of interest and musical merit was the composition, Intrigue, by Rosario Carcione, dedicated to Mr. Bronstein and played by the orchestra under the direction of the composer. J. S.

BRUCE SPENCER KING, vocal teacher and coach, whose artist pupil, Arturo D'Amico, made his debut with the Chicago Opera on April 25 as Tonio in Pagliacci. On May 2 Mr. D'Amico sang at the Hippodrome, New York, in the role of Rigoletto. The baritone appeared recently over WEVD. Another King artist pupil, Serge Abbramonic, is to sing the leading tenor role in a new Broadway, production Friday at Four. Other King artist pupils are Virginia Ruggiero, soprano, who recently completed a series of broadcasts over WHOM, and Enid Nelson, sixteen-year-old prima donna, who sang the leading soprano role in Chimes of Normandy on May 6 and 8.

Compositions by Juilliard Graduate School Students Heard

The annual concert of original chamber music compositions by students of the Juilliard Graduate School was given at the auditorium on May 4. A large audience, including prominent musical personalities, attended and applauded the works by six members of the composition classes of Frederick Jacobi and Bernard Wagenaar.

The list began with a concerto for ten instruments by Norman Cazden, with the composer playing the piano part and Mr. Wagenaar conducting the small ensemble of students. This is a score of professional calibre and adept instrumentation, its idiom a modern one but not unusually harsh in harmonic makeup. There is a *quasi una cadenza* section among its five movements, in which the instruments enter singly in improvisational manner. A string quartet by Charles Jones (played by Emanuel Vardi, first violin, George Ockner, second violin, Frank Brieff, viola, and Bernard Greenhouse, cello) was fairly traditional in idiom, lyrical in style, but with much complexity of contrapuntal detail. One felt that some simplification of the score would benefit it.

Rudolph Gruen appeared with Frances Hall in the performance of his two-piano variations and fugue on an original theme, consisting of ten sections using such varied forms as waltz, rhumba, and various alterations of mood. These contrasted miniatures are colorful and melodious, with refinement and tastes marking the skillfully worked out patterns. It was brilliantly played.

The second half of the evening included a sonatina (two movements) for string quartet by Alexei Haeff, played by Mara Sebriansky, first violin, Ilene Skolnik, second violin, Eugenie Limberg, viola, and Dorothy Treml, cello. These sections, *largo* and *allegro moderato*, were in marked contrast of mood and employed a contemporary idiom with considerable success. Novelty was lent the list by Berenice Robinson's two *a cappella* choruses for women's voices, entitled Silver and Cradle Song, given by sixteen soprano and alto singers, led by the composer. These had picturesque and romantic qualities and included some dainty use of harmonic coloring.

The concluding work was a suite for chamber orchestra by Emil Koehler, played by the ensemble under Mr. Wagenaar. The four sections (*introduction, scherzo, andante* and *finale*) revealed an interesting use of traditional forms and original instrumental effects. All the performances impressed by their professional skill, and the composers and performers were repeatedly recalled by the enthusiastic audience.

The assisting ensemble included: Frederick Dvonch and Mara Sebriansky, violins; Frank Brieff, Myrtle Wolsfeld, violas; Milton Forstat, Florence Geschwind, cellos; Jesse Teiko, double bass; Lorna Wren, flute; Lois Wann, oboe; Robert Rohmann, Leonard Goldstein, clarinets; Stephen Maxymciw, bassoon; Richard Moore, Norman Pickering, horn; Edward Treufel, trumpet; and George Gaber, percussion. R. M. K.

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STUDIO NOTES

LEON CARSON

Leon Carson presented two of his artists in a studio-recital on April 25. One hundred and twenty-five persons listened to a well arranged program given by Frida Volkert, soprano, and Henry Baird, baritone.

Mr. Baird began the program with three old Italian numbers by Handel, Scarlatti and Legrenzie, delivered with tonal beauty and finish. At once he put himself *en rapport* with his listeners. Whether it was in such a charming number as Oh, Bring to Me No Fragrant Blossom by Koeneman, Wragg's Song of Work or the Avant de Quitter Ces Lieux from the opera Faust (in which he was stirring), Mr. Baird impressed his hearers and was heartily applauded.

Miss Volkert's voice is a naturally lovely one of considerable power and resonance and the singer uses it with taste. A German group was a highlight but it was in the Voi lo sapete, O Mamma from Mascagni's Cavalleria Rusticana that she showed the full scope of her vocal and dramatic qualifications. Mildred Browne, at the piano for the singers, contributed sincere and musicianly accompaniments. J. V.

ADELAIDE GESCHEIDT

A large number of musically interested persons gathered at the Adelaide Gescheidt studio, New York, on April 21 to hear five pupils sing. Mary Dantzler made a first appearance in public, singing songs in German, French and English, developing control and security with each succeeding item; a high G in Massenet's Oeuvre tes yeux and climax of power in MacFadyen's Love Is the Wind gives promise for her artistic future. The contralto tones of Arlen Riley were admired in her singing, especially of Liete, Signori (Huguenots), and in the brilliancy of the closing Southern Song (Ronald). She sang in Italian, French, German and English, with clear enunciation.

Martha Reveer's dramatic soprano voice was heard in Träume (Wagner) and Children of the Moon (Warren); the latter, with the Bird Song (Pagliacci) was effective. She, too, sang in various languages with distinctness. Jules Barton, tenor, has a flexible organ which expressed depth of sentiment in Auf ein Bild (Wolf) and Wanderlied (Schumann), with gaiety in Verdi's Questa O Quella (Rigoletto).

The climax of the program was the closing group sung by Helen Harbourt, soprano, who shone in the waltz from Romeo and Juliet (Gounod), in Evening Song (Gilberté), sung with tenderness, and in Dell'Acqua's Chanson Provençale, in which coloratura effects united with tones of power. Vocal control, detail of articulation in languages, and poise characterized the singing of the group, and Evelyn Austin was an excellent accompanist. F. W. R.

ETHEL GLENN HIER

The annual spring musicale by pupils of Ethel Glenn Hier was given in a studio in Steinway Hall, New York, May 1, with Mrs. Edward MacDowell as guest of honor and assisted by Anca Seidlova and Margaret Wing. The program was made up of quartets and duos for two pianos ranging from folk tunes, many of which were transposed by the children, to the Gipsy Rondo of Haydn and Knight Rupert of Schumann and several compositions by MacDowell. There also was a talk by Mrs. MacDowell, who played To a Water Lily and A. D. 1620. Miss Wing sang Avabn, Ethel Glenn Hier, and Thy Beaming Eyes, MacDowell, and Miss Seidlova played Miss Hier's Campane d'Asolo.

LOUISE JENKINS

Unique and charming was Louise Jenkins' costume recital, given in her studio in New York, on April 23, with Raymond Sachse at the piano. She is not content with just singing the songs; on the contrary, she gives a talk on the habits and customs of each country, tells the meaning of the song, attires herself in authentic gowns of each land and interprets these with vivacious acting, and dances.

LOUISE JENKINS, costume recitalist, in Mexican garb. (Photo by Apeda.)

Upon this occasion she began with Gypsy Songs, with Mana-Zucca's Roaming Gypsy making a particular hit. Folksongs of France introduced wide variety, covering the playful Trois Capitaines, the serious L'Angelus (Breton) and the sentimental Lauterbach (originally Alsatian) with waltz-steps illustrating the last-named. These were presented gracefully. Songs of Mexico were enchanting in their freshness and vivacity. A group of songs captioned In the Garden, included Wings (d'Hardelot), In An Old Garden, and Joy (Gaul), the latter displaying the quality of the singer's upper voice. The Bavarian Hans und Liesel (folksong), the delightful Das Blumenhaus (Hildach) and the joyous Frühlingsreigen (Fleischmann), encompassed the last group. Demonstrative applause broke out throughout the course of the singing, dancing and acting entainment. F. W. R.

MRS. A. THEODORE GAILLARD

The eighteenth studio musicale of the season was given by pupils of Mrs. A. Theodore Gaillard, of New York, on April 24. The pupils taking part in the program were Bill Dinsmoor, Judith Jacobson, Grace Goldstein, June Schwartz, Phyllis Berlin, Leona Knopf and Esther Knopf. The outstanding number was Leona Knopf's clear-cut and accurate performance of the *finale* of Haydn's sonata in E minor, which sonata was played with good phrasing and insight. The program was completed with a waltz for two pianos, well played by the two eight-year-old pianists, Leona Knopf and Phyllis Berlin. The audience insisted upon a repetition of this.

MILTON KAYE, pianist, on May 13 was soloist in the Shostakovitch piano concerto at Concert League Hall for Professional Musicians' Club of New York, with the orchestra under the direction of Milton Katims. On May 25 Mr. Kaye is to be soloist with the Wallenstein Sinfonietta over WOR, again playing the Shostakovitch piano concerto, with Alfred Wallenstein conducting.

The nineteenth studio musicale was given on April 30. The program on this occasion was made up entirely of review numbers, testing the memorized repertoires of those pupils who will be entrants in the forthcoming National Piano Playing Tournament. The pupils taking part were Leona Knopf, Esther Knopf, Phyllis Berlin, June Schwartz, Grace Goldstein, Emma Affronte, Adele Levin and Grace Grossman. B. S.

HAROLD HENRY

Pupils of Harold Henry gave a recital at his New York studio on April 30. The program opened with the Bach D minor concerto played by Helen Meyer, with Mr. Henry at the second piano. Miss Meyer also was programmed for the D major novelette of Schumann and the B flat minor scherzo of Chopin. The first movement of Haydn's concerto in D major was played by Esther Bernstein, Mr. Henry at the second piano. Other numbers by Miss Bernstein were the Bach prelude and fugue in G major, from the Well Tempered Clavichord, the waltz in A flat, the Aeolian Harp Etude of Chopin, and the Brahms B minor Rhapsody. Chassins' Rush Hour in Hong Kong was performed by Miss Bernstein and Clara Alder. Miss Alder chose for her solos the prelude in G major from Bach's Well Tempered Clavichord, The Girl with the Flaxen Hair, Debussy, and the etude in double thirds of Chopin. The program closed with the Liszt Hungarian Fantasie played by Miss Alder and Mr. Henry.

JOHANNA BAYER-LEE

Hilda Louis and Ruth Martin, whose voices have been developed by Johanna Bayer-Lee, recently shared a program at Hunter College, New York, with their teacher as accompanist. Mrs. Martin, a graduate of Hunter College, is a teacher in The Bronx, and her sorority recently sent her to Chicago, and more recently to Washington, D. C., to sing. She has also recently been heard in Brooklyn and Tarrytown, N. Y. Florence Hendrickson, contralto, is another Bayer-Lee pupil who is soloist in a Congregational Church of Jersey City, N. J.

EDYTHE MAY CLOVER

A musicale in honor of Mr. and Mrs. George Cameron was given by Edythe May Clover at her New York studio on April 25 in which Elizabeth Topping, Juliet Sudheim and Miss Clover, pianists; Mrs. John Glassbury, soprano; Frank Gray, composer-pianist; and Georgia Crane, accompanist, were presented.

Gerster-Gardini Club Frolic

An annual frolic will be held at the Roerich Theater, New York, on May 17, under the auspices of the Gerster-Gardini Club, to establish a voice scholarship.

Rossi-Diehl Song Heard

Lawrence Power, tenor, sang A Sanctuary Rose by Courty Rossi-Diehl at the Fort Lee High School Auditorium, Fort Lee, N. J., on April 29.

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London Spring Season

(Continued from page 7)

spite of this neglect, it must be recorded that Mafalda Favero, as Norina, introduced herself most favorably to the London audience, with Dino Borgioli, at his best in this lighter Italian style, an engaging Ernesto. The rest of the cast, including Octave Dua, and Umberto di Lelio in the title part, was competent, and Francesco Salfi conducted with gusto. The ensembles were near perfection.

AN ENGLISH FOLK-OPERA

Opera also continues to prosper in the popular sense at Sadlers Wells, where Vaughan Williams' Hugh the Drover, first brought out in a London theatre twelve years ago, had its first repertoire production. It is real English folk-opera, a kind of Singspiel with rollicking tunes, hearty ejaculations and an excellent chorus of villagers, which is the real "protagonist." The action shows village life in the Cotswolds, with a rather heavy dose of romance. Joan Cross and Tudor Davies and the rest sang their parts with great spirit and Lawrence Collingwood, conducting, struck the proper pace.

DIMMED LIGHTS

Aside from a Grand Coronation Concert at the Albert Hall, with the London Symphony Orchestra, the Kneller Hall Band and the fifty trumpeters who will take part in the Coronation Ceremony, and a second concert by the Salzburg Orchestra (both for charity) the symphonic bodies have been silent last week. At the first Sir Henry Wood, Sir Adrian Boult and Dr. Malcolm Sargent all conducted, in a program of festive English, music with Florence Austral, Muriel Brunskill, Henry Wendon, Harold Williams and the B. B. C. Chorus hitting the artistic top with Parry's Blest Pair of Sirens.

The Salzburgers were even more "eighteenth-century" this time, for the Queens Hall stage was lit with dimmed electric candles. Luise Helletsgruber and Mariano Stabile appeared as soloists in Mozart and Rossini arias, and Dr. Paumgartner again conducted. Mme. Helletsgruber, one of the Glyndebourne Opera's artists, also gave a concert on her own, but did not fill the expectations in the concert hall that her operatic accomplishments led one to expect.

Two English singers without the operatic background did better by the songs they chose for their recitals. Jean Beckwith (female), whose vocal equipment is modest, was pleasant to listen to in German and English songs, from Mozart to Peter Warlock. And Nan Maryska in her second recital confirmed the good impression she had made, this time with songs in five languages which she pronounces with an unusual degree of correctness.

YVETTE GUILBERT RETURNS

An American mezzo-soprano, Rose Kanter, not only sang, but talked about her songs, getting "pally" with her audience without difficulty. She did decidedly better in the lighter part of her program, from Scarlatti to Moussorgsky.

But when it comes to speaking and singing—the art of the diseuse—there is still one really great exponent, namely Yvette Guilbert, who has given a program entitled La Femme et la Chanson. The years seem to have made no difference; all the tragedy and all the coyness are still there, and her audience, as ever, was enchanted both with the *chanson* and the *femme*.

Two good cellists—a Czech and an Englishman, have made their initial bows. Milos Sádlo showed a fine sense of style and introduced an antique novelty—a sonata of Jean Tricklier (18th century). Vivian Joseph, a young Englishman, exhibited great talent and a genuine feeling for the music, playing important works by Eccles, Schumann, Rachmaninoff.

Brailowsky was among the pianists of note to be heard last week. He played only Chopin, but plenty of him and showing a great variety of styles. He performs him with brilliance and in a most personal way.

Other keyboardists heard included Kurt Appelbaum, serious young German exponent of the classics (Schubert G major sonata, Beethoven's op. 111); Lubka Kolessa, Jugoslavian keyboard enchantress of charm (Chopin, Schumann), and an assortment of youthful prodigies. Most interesting of these was Michal Hambourg, daughter of Mark, a youngster already equipped with a prodigious technic and evident musical gifts. Shulamith Shafir, and Marcella Barzetti, both fifteen, also showed technical qualities, but neither of them produced any other excuse for public performance.

A new young singer has made an unusually auspicious debut. Nan Maryska, who until recently had been expected to blossom forth as a pianist (having shown unusual talent), suddenly burst upon the town as a Lieder singer of unquestionable gifts. A light, luminous soprano, with all the freshness of youth, and a degree of control which permitted her to sing Italian coloratura with easy precision, are added to personal attractiveness and faultless articulation. She chose an unhackneyed program—excerpts from Mozart's Idomeneo and L'oca del Cairo, rarely heard songs by Schubert, and numbers from Schumann's Song Album for the Young. A distinguished audience gave an enthusiastic welcome to this hopeful newcomer.

Richard Tauber, at Albert Hall, rediscovered his better musical nature in German classics, and reached his best in such gems as Du bist die Ruh' and Der Doppelgänger. A great artist, when he wishes to be.

Paris Musical Events

(Continued from page 7)

April 21 witnessed a charming afternoon reception at the United States house at the Cité Universitaire, in honor of Dr. and Mrs. Homer Gage, founders of the American home for students at the university. Dr. Donald A. Lowrie, director, was host. After viewing an art exhibit the 400 guests enjoyed a delightfully performed musical program by Helen Tannenbaum, violinist, Rosemary Evans, harpist, and Suzanne Vergé, accompanist.

Eleanor Berger, American contralto, gave an attractive recital in Chopin Hall (Madeleine d'Aleman accompanist) disclosing a beautiful voice and resourceful interpretative art.

Lily Djanel has added the role of Marina (Boris Godounoff) to her list, the performances taking place at the Paris Opéra. Mlle. Djanel is a good reason for the Opéra's giving the usually omitted "Marina act," for she sings the difficult music irresistibly and (bedecked with ravishing gown and jewels) looks imperially lovely.

CHAMBER AND OTHER MUSIC

Bach and Beethoven were the subjects of the evening's discourse when the Philharmonic Society presented Marcel Ciampi, pianist, and Gaspar Cassado, cellist, in recital.

Works of Ellen Coleman, British composer, were heard here on two occasions. She has an advanced gift in instrumentation as shown in trios, songs, and sonatas.

The National Society, at its 579th concert, brought out compositions by Charles Colas (songs), Albert Bertelin (violin-piano sonata), Claude Aurrieu (songs), Pierre Vellones (toccata for piano), Simone Blanchard (vocal quartets), and Stamati Papadopoulos (piano quintet).

Unfamiliar old compositions came to hearing through the concert sponsored by the French Society of Musicology: Johann Bernhard Bach (1676-1749) Henri Ignat. Franciscus Biber (1644-1704) and Luigi Cherubini (1760-1842). The performers were the Amati Quartet and Pauline Aubert, harpsichordist.

ORCHESTRA SEASON CLOSES

The orchestra season has closed and the sound of Pasdeloup, Lamoureux, Colonne, Poulet-Siohan, Conservatory, and Symphonique will be heard no more in the land.

As usual, the season witnessed the working to death of a great many time-tried compositions, brought a vast variety of conductors and soloists, disclosed that the local bands stand in as great need of rehearsing as in years gone by, and called attention to miles upon miles of new music.

This new music (and I am not the only one to hold the opinion or the first to make the remark) made no sensational revelation. Most of it came from the French and Russian schools. Perhaps 1937-8 programs will yield something better, something more musically and humanly significant. Perhaps they will also widen their horizons and take in a few other countries—England and America, for example—now so conspicuously neglected here.

KREISLER WITH ORCHESTRA

Kreisler's concert at the Opera had the *fêted* violinist accompanied by the Opera Orchestra under Paul Paray. The affair ended with countless recalls. Kreisler's expressive playing won every heart, excepting perhaps the hearts of those who think that divergencies from the pitch and careless technic are, in Kreisler's case, still something to talk about.

By way of one extra the artist gave his version of two sections of a Bach sonata for violin alone.

HOURS OF DELIGHT

Stell Andersen deployed the resources of her fruitful art before a capacity audience in Salle Pleyel. The finish of her style, her deep tone, and formal clarity, were particularly appreciated.

What Kilenyi's audience lacked in numbers it made up in enthusiasm. I heard a Mozart D major sonata, and the Chopin B flat minor, both of which Kilenyi did with exemplary manual ease and feeling for tone values. The Salle Gaveau congregation gave him warm applause.

Elisabeth Schumann, soprano, accompanied by M. Rosenek, sang Schubert, Brahms, and other Lieder, and as is her habitude, she was completely charming in them. For Elisabeth Schumann is herself charming, her voice is charming, her manner of delivery is charming, her programs are charming, her stage characteristics are charming and—there you are.

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RICHARD BONELLI (right),
baritone of the Metropolitan Opera, goes through the score of his opening selection with Rex Chandler, orchestra leader of the Universal Rhythm series, in a rehearsal for one of the broadcasts heard each Saturday over a WABC-Columbia network. Mr. Bonelli, with Chandler's orchestra, Alec Templeton, English pianist, Carolyn Urbanek, soprano, and the Landt Trio are featured regularly on the program. (Photo by Pictorial Feature Service.)

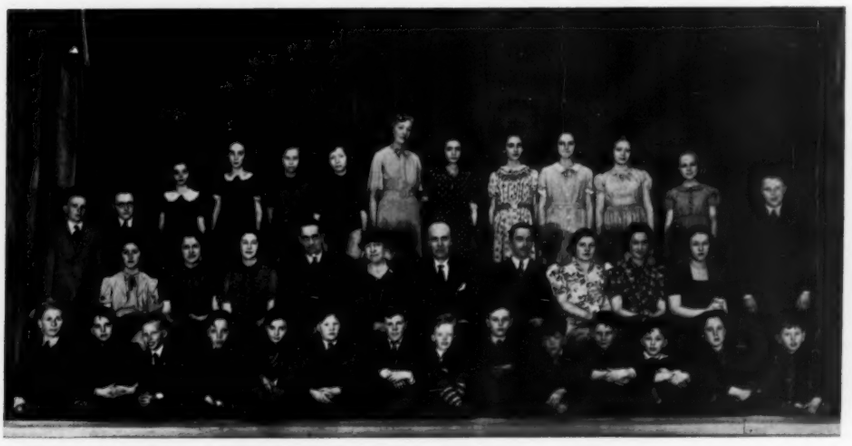
A GROUP OF PUPILS AT THE FRANZ LISZT ACADEMY,
Wawa, Penn., fifteen miles from Philadelphia, Constance H. Beauer, director. An intensive course, piano and voice, begins June 1, with a master class for pianists under F. W. Riesberg, featuring methods of Scharwenka and Liszt.

BILLY MASSELOS,
piano pupil of Carl Friedberg, candidate for the post graduate diploma of the Institute of Musical Art of the Juilliard School in New York, gave a musicale at the school on April 23, playing compositions of Bach, Beethoven, Schumann, Chopin, Ravel and Liszt.

BESSIE FUHRER ERB,
concertmaster of the Los Angeles Woman's Symphony Orchestra and violin teacher, announces a recital by her fourteen-year-old Armenian pupil, Henry Shahbaglian on May 28 in the hall of the Southern California Music Company. Mrs. Erb conducted the orchestra on April 23 and 24 at the Japanese Spring Festival in the Greek Theater in Griffith Park, Los Angeles. She directs a string quartet of which she is the first violinist; Lynn Cameron, second violin; Sally Saeffield, viola and Lucy Fuhrer Genter, cello.

THE RICHARD WAGNER SOCIETY OF CLEVELAND HONORS LAURITZ MELCHIOR
with a banquet during the visit made recently by the Metropolitan Opera artist to that city. On the dais, left to right: Mrs. Rudolph Ringwall, Charles E. Roseman, Jr. (president of the Richard Wagner Society), Mrs. Harold H. Burton, Rudolph Ringwall (associate conductor of the Cleveland Orchestra), Mr. Melchior, Mayor Harold H. Burton of Cleveland, and Mrs. Melchior.

JACQUELINE SALOMONS
(in front), French violinist, with Ginette Neveu. They landed in Havre from the SS. Paris, and since the train was not there, started on their journey in a truck used for the luggage.



AT THE COMPOSERS PRESS COMPOSITION RECITAL
held at the Barbizon-Plaza, New York, on April 18. Charles Haubiel, president of the Composers Press, is sixth from the left in the second row. At his left is Elliot Griffis and at his right Florence Morey and Dwight Conn. The young artists in the picture who performed the advanced music at the recital included Eleanor Galison, Mary Louise Williams, Rita Tunick, Elizabeth Ball, Mary Medearis and Drusilla Hofmaster. Felice Haubiel is in the center of the back row with the Junior Group and in the front row are the St. Teresa Choir Boys.

MARIO MICCU
will present his pupils in recital at Town Hall, New York, May 16. The program includes solos, the concertstück for piano and orchestra (op. 79) of von Weber, and the Mozart concerto in D minor. Prof. Miccu conducts the orchestra.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

THE TRIO OF NEW YORK

Carl Friedberg, Piano, Daniil Karpilowsky, Violin, Felix Salmond, Cello, Will Be Heard During Season 1937-38 in Six Subscription Concerts in New York at the Chamber Music Hall of the David Mannes School